

MUSIC AND DRAMA

# HiFi

& MUSIC REVIEW

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Is Stereo —  
Bandwagon or Bust?



Recording Session Sketch Book —  
Carl Sandburg and Andre Kostelanetz



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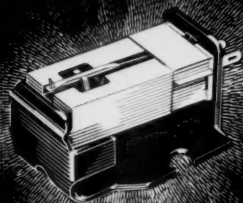
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**Q** What about record availability?

**A** Recordings by major record manufacturers will be available in mid-1958.

**Q** What effect will stereo cartridges and records have on your present equipment?

**A** Only your cartridge will be obsolete. All other components are compatible with stereo.

**Q** What if you don't have a HI-FI system now... should you wait?

**A** No. Proceed as before—with one exception: you should insist on a stereo cartridge initially. When you are ready for stereo, merely add a *second* speaker and amplifier.

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**HiFi & Music Review**

# HiFi

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June, 1958

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"Until actual sound is produced, music does not exist."

*Ralph Vaughan Williams*

## FEATURE ARTICLES

### On Collecting "Le Jazz Hot"

Nearly gone, but not forgotten—the 78s that started it all

25 Jay Smith

### Recording Session Sketchbook

A young artist pictorially records Sandburg and Kostelanetz

28 Don Cornelius

### Stereo Disc—Bandwagon or Bust?

Up-to-the-minute report telling who, what, when and where

30

### Sound Impressions

Carefully mapped journey of a "Symphonic Safari"

33 H. H. Fantel

### Muscovy's Musical Merlin

Technicolor music by a bearded professor—a 50th anniversary tribute to Rimsky-Korsakov

37 Nicolas Slominsky

### Must You Shake The Walls?

High fidelity is not synonymous with high volume

41 Herman Burstein

### Livid Lingo

"Resonance" explained in nontechnical language

44

### Potpourri in Tape Stereo

New Concertapes Starter Set offers a little of everything

46 Rodney H. Williams

## REVIEWS

### Your Entertainment Mood

11 Ralph J. Gleason, Stanley Green, Nat Hentoff

### Your HiFi Concert

49 Martin Bookspan, David Randolph, Klaus George Roy

### The Stereo Reel

68 Bert Whyte

## COLUMNS AND MISCELLANEOUS

### Sounding Board

6

### Advertisers Index

81

### Just Looking

8

### The Flip Side

82

### HiFi-ndings

57

Shure Studio and Professional Dynetic Cartridges and Arm; Ferrodynamic Sonoramic Tape and Box; Stephens Trusonic 80FR Speaker and Bass Plane Enclosure 814; Heathkit EA-2 12-watt Amplifier

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JUNE 1958

5



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STEREOPHONIC  
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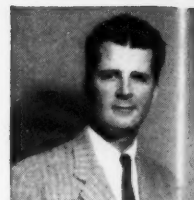
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## Sounding Board

David Hall, Managing Editor



PERSONALITIES have made record industry news this past spring—not the concert artists and pop hit luminaries but some of the intriguing folk who have been behind the production of some of the finest LPs in the past ten years.

Dario Soria and Dorle Jarmel, husband and wife team, who created the superb catalog of Angel classical recordings and who bowed out when Capitol took over, have now turned up under the aegis of RCA Victor. They will be working on a large-scale deluxe album project for the Red Seal line to be carried out over a long term period. You can be sure that something good, new and special will come of this. Congratulations to all concerned.

Another outstanding figure in the recording field, whose good taste in jazz programming and packaging compares with the Sorias in the longhair field, is George Avakian. After nearly 20 years with Columbia Records, he has now taken over the New York office of that lively independent jazz label on the west coast, World-Pacific. Back in the 1930's when he was still a student at Yale, Avakian sparked the reissue from Columbia's vaults of forgotten master recordings by men now regarded as among the giants of jazz. Louis Armstrong, Dave Brubeck, and Miles Davis were among the top jazzmen he later brought to Columbia. A topnotch jazz critic and historian, Avakian cultivates his fine taste in concert music at first hand through his family relationship to the gifted violin-and-piano team of Anahid (Mrs. Avakian) and Maro Ajemian.

BOOK NOTES—The first quarter of the year has brought some sharply contrasted volumes across our desk, among them Irving Kolodin's *The Composer as Listener* (Horizon Press, New York, \$5.75) and Joel Tall's *Technique of Magnetic Recording* (Macmillan, New York, \$7.95). Kolodin's attractively bound and printed volume grew

out of a 1940 compilation of writings on music by great composers (*The Critical Composer*) but here all is expanded and reorganized (though without detailed index). We have comments by composers on the lives and works of their fellow creators, past and present, on the ever-controversial problem of interpretation, on the throes of creation, on audiences, and on critics. My own favorite items were Richard Strauss on conducting (he was a first-rate master of the baton in his prime), Berlioz on the nine Beethoven symphonies, and the barbed commentary by that same great composer-essayist on the claque.

The confirmed hi-fi man who wants a real grounding in the history and fundamentals of magnetic recording (tape and film) will find solid stuff in the 472 pages by veteran CBS tape recordist and editor, Joel Tall. Indeed, it is in history and fundamentals that the book is strongest; but we miss any extended consideration of stereophony and fail to see why more than 30 pages should have been given over solely to problems of recording bird calls and nature sounds.

On a more casual level of discourse we find our own record review staffer, Ralph J. Gleason of San Francisco and its *Chronicle*, holding forth with an anthology of jazz writings from various hands (his own included) under the title *Jam Session* (Putnam, New York, \$4.95). I missed here the thread of continuity which seemed to hold together its immediate predecessor, *The Jazz Makers*, compiled by Nat Shapiro and Nat Hentoff, and I was distressed by the lack of an index. I found much pleasure and amusement, though, in the two pieces from the late Jelly Roll Morton and found just as harrowing and moving as ever Elliott Grennard's short story *Sparrow's Last Jump* written ten years ago and based on a singularly tragic episode in the life of Charlie Parker.

—END

**HiFi & MUSIC REVIEW**

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## just looking

**B**ROWSING in the hi-fi salons around town is a pleasurable way to spend an occasional afternoon. It provides an opportunity to see the latest products, as well as meet the men who sell them and some of the people who buy them.

At a tastefully laid out showroom the other day, I saw the Grommes Model 208 Stereo Preamplifier. This hi-fi control center is the maiden stereo effort of Precision Electronics, Inc., and it serves notice that the Grommes name will be up among the leaders in stereo just as in monaural.

The Model 208 has two independent channels designed to operate with two high quality power amplifiers.\* Both channels possess variable equalization for records and may be fed directly from tape heads. Either channel may be used as a monaural preamp to drive both amplifiers, while ganged controls simplify operation and ingenious feedback circuitry provides desirable flexibility. The unit is completely contained and self-powered with D.C. on the filaments to remove a possible source of a.c. house wiring hum. It is styled in charcoal gray and brass and is priced at \$124.50.

A glance at the economy shelf revealed *The Sonata*, Harman-Kardon's Model FA-10 that lists for \$114.95 and comprises an FM tuner, a preamplifier and a 10-watt amplifier on a single chassis. The FM circuit includes AFC (automatic frequency control) to facilitate easy tuning. The preamp has input receptacles for phono cartridge and tape head and includes a loudness contour control. Styling is modern and tasteful in copper and black.

\* A power amplifier is distinguished from a preamplifier by the absence of tone controls, record equalizer, volume controls—all of which appear as part of the preamplifier.

Over at the counter, I listened to a clerk expound the virtues of the Norelco Magneto-Dynamic phono cartridge. He told the customer of its high compliance, low moving mass, high output and wide linearity, based on precision European workmanship and an application of the magnetic cartridge principle that operates with the magnet in motion and the coil stationary. Five gram tracking allows this cartridge to be used with a record changer or transcription arm. The \$29.95 price includes a one-mil diamond stylus.

In the tuner department, I admired the functional handsomeness of H.H. Scott's 311-C FM Tuner. Exceptional sensitivity and stability are claimed for this unit, which sells for \$129.95, excluding case. A front-panel signal-strength meter simplifies precise tuning, while the special electronic circuit prevents the receiver from drifting or wandering from a weak station to an adjacent strong station. A connecting cable up to 70 feet long (running to the preamp/amplifier) can be used without noticeable loss. Multiplex connections provide for future FM stereo developments and a separate tape output adds present flexibility.

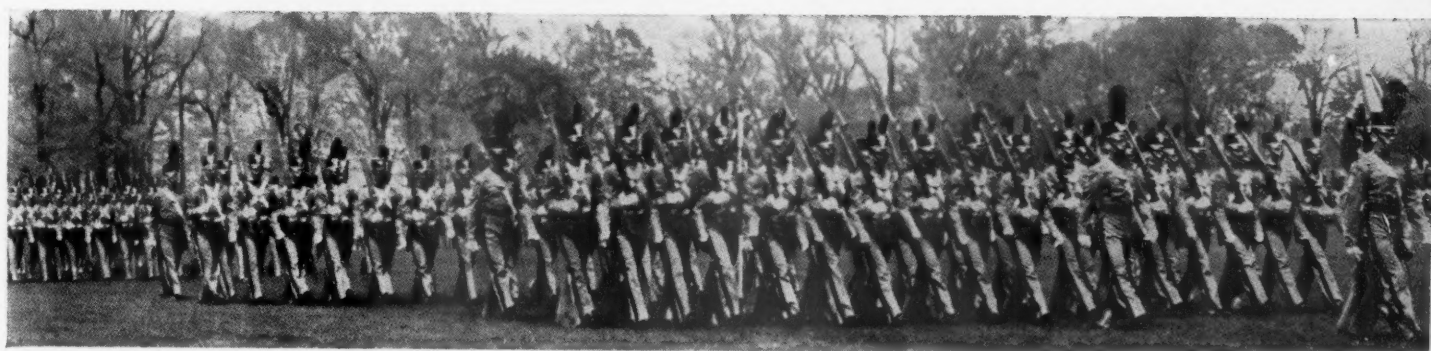
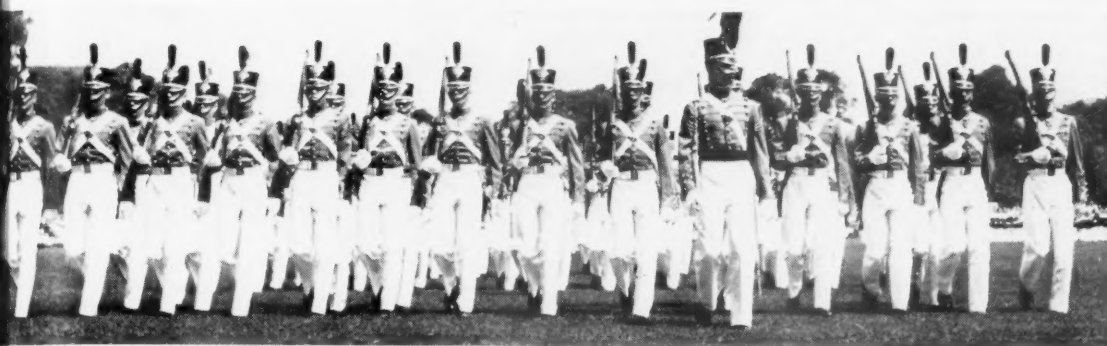
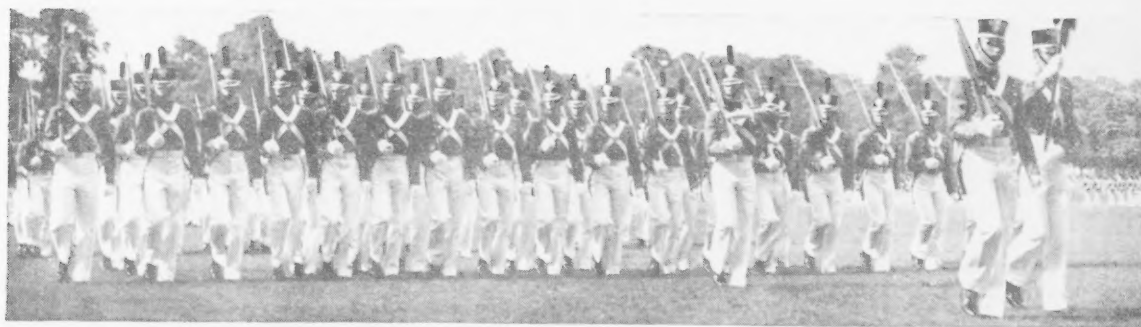
More store counter activity acquainted me with the British Recoton-Goldring Model RG-550 phono cartridge. Operating on the magnetic variable reluctance principle, it tracks at from 3 to 4 grams in a transcription arm and from 5 to 7 grams in a record changer. Mu-metal shielding eliminates hum, while high output permits its use directly with any preamplifier.

At about this time, preparations began for closing the salon, so I called it a day. I'll be back though for another hour or two of browsing, so plan to come along and we'll both go **JUST LOOKING**.

—WARREN DeMOTTE

**HiFi & Music Review**





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JUNE 1958

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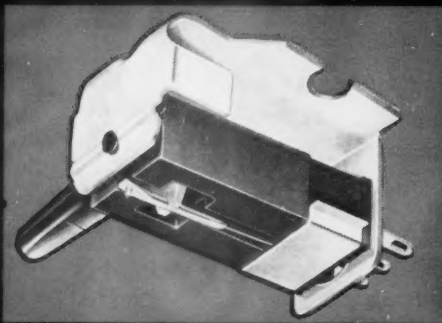
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Reviewed by:

RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

## R & H—Screened and Live

● **RODGERS-HAMMERSTEIN II:** *South Pacific* (original soundtrack recording.) Mitzi Gaynor, Giorgio Tozzi, Muriel Smith, Bill Lee, and others with Orchestra; Alfred Newman cond. RCA Victor LOC 1032.

Together with *Oklahoma!*, *South Pacific* probably will rate as the all-time most popular and profitable of the R&H musical blockbusters, and enthusiasts of the score will surely have much to please them in the current release. True, Mitzi Gaynor and Giorgio Tozzi (the dubbed in voice for Rossano Brazzi) may not completely erase the memory of Mary Martin and Ezio Pinza (who could?), but they



are both fine, and Tozzi in particular makes something very dramatic out of *Some Enchanted Evening* by singing it first in an almost hushed, intimate style, and then building up to a full-voiced climax. Muriel Smith, who played Bloody Mary in London, sings for Juanita Hall, and Bill Lee (John Kerr's "voice") gives the lovely *Younger than Springtime* a most tender interpretation.

All the original songs are intact, and there is also a wistful number, *My Girl Back Home*, that was dropped before the original production hit New York. In the manner of the *Pal Joey* and *Gigi* albums, the record label fails to list the names of the singers, and sentimentalists may also note with a feeling of *sic transit gloria mundi* that "DiMaggio's glove" is now merely "a baseball glove" in the song

JUNE 1958

## BEST OF THE MONTH

**For Super-Deluxe Treatment of a Rodgers-Hammerstein Masterpiece**—RCA Victor's handsome *South Pacific* album with the superb singing of Met Opera baritone Giorgio Tozzi (this page).

**For the Definitely New and Original in Jazz**—ABC-Paramount's *Sing a Song of Basie* with brilliant instrumental-style vocals backed by Nat Pierce's piano and Basie's rhythm section (p. 16).

**For Great Inspirational Improvisation in Modern Chamber Jazz**—Be sure to hear *Relaxin'* with Miles Davis Quintet on Prestige (p. 78).

**For Tops in Hi-Fi Musical Wit and Novelty**—You'll get a charge out of *With Bells On* featuring Sid Bass's Orchestra on the Vik label with every percussion instrument in the book (p. 78).

**For a Gripping Sonic Evocation of the Near East**—Angel's collection of *Music on the Desert Road* is a "must"! (p. 80).

*Bloody Mary.* The sound is somewhat below best quality on some of the tracks.  
S. G.

● **A RECORDED PORTRAIT OF RICHARD RODGERS & OSCAR HAMMERSTEIN II in Conversation with Arnold Michaelis.** MGM 2E4RP 2 12".

Last fall, Arnold Michaelis visited both Richard Rodgers and Oscar Hammerstein on two separate occasions for the purpose of recording their conversations with him. Now presented in a two-record album—one devoted to each man—what has emerged is a continually fascinating document that not only encompasses their experiences in the theater, but also covers problems of artistic creation, international understanding, and the need for faith in the face of possible disaster.

Of particular interest are Rodgers' recollections of his first partner, Lorenz Hart, ("He was just about everything sewed up in a very small package") and Hammerstein's impressions of Florenz Ziegfeld when he and Jerome Kern went to the producer's home to find out when he would start work on *Show Boat*. The composer illustrates a few of his musical themes at the piano, and Hammerstein recites some of his own lyrics.

S. G.

## Ella and the Duke

● **ELLA FITZGERALD SINGS THE DUKE ELLINGTON SONG BOOK with Duke Ellington and His Orchestra, plus All-Star Combo.**

Rockin' In Rhythm; Take the "A" Train; I'm Beginning To See The Light; Perdido; Cotton-tail; Solitude; Sophisticated Lady; Azure;

I Let A Song Go Out Of My Heart; Prelude To A Kiss; Mood Indigo; Lush Life; All Too Soon; Chelsea Bridge; Portrait Of Ella Fitzgerald; The E And D Blues & 22 others. Verve MGW 4010/14 4 12".

This project is not only twice as large as either of Ella's previous Verve "Song-books" (one devoted to Cole Porter and the other to Rodgers and Hart), but it's also more than twice as successful musically. For one thing, there are none of the slick, routine Buddy Bregman arrangements which weighed down the other two. For another, Ella appears more comfortable and more spontaneous in Ellington's material than with the more urbane lyrics of Porter and Hart. Ellington's supple melodies, after all, are thoroughly jazz—although many have become widely popular standards. Ella is essentially a jazz singer rather than a supper club sophisticate, even though she now is scoring more and more in non-jazz rooms.

Most of Ellington's songs unfortunately have been set to rather mediocre lyrics; but for Ella's horn-like singing, the ordinariness of the words are not necessarily a disadvantage. Not having to worry about subtleties of metaphor and other word play such as occur in Porter and Hart, she can relax and improvise with ease. In fact, some of her best work in the Ellington Songbook occurs in the wordless scat singing in which she happily indulges through sections of tunes like *In A Mellotone*, *The E and D Blues*, *Rockin' In Rhythm* and *Cottontail*.

Her backing by the full band and by the small combo is generally stimulating with particularly superb tenor saxophone work from Ben Webster in the small unit  
(Continued on next page)



(Continued from preceding page)

performances. The longest work in the set is the sixteen minute instrumental *Portrait of Ella* by Ellington, an engaging if slight tribute, marred by a totally banal series of short introductory word portraits by Ellington (plus one by Billy Strayhorn too) that Norman Granz should certainly have cut.

For the rest, the album is very entertaining. It contains some of Ella's best singing on records along with her recent Verve album, *Like Someone in Love* (Verve 4004) and her earlier *Ella Sings Gershwin* (Decca 8378). The notes are adequate although they do not provide all the solo credits in the band numbers and fail to provide what was most needed for a set like this—a musical analysis of the distinguishing characteristics of Ellington's considerable body of songs. I also question Leonard Feather's proclamation that Miss Fitzgerald is the "greatest singer in the history of jazz." It seems to this reviewer that the debate is not yet closed and that a good case can still be made for Billie Holiday or Louis Armstrong.

N. H.

● **ELLINGTON INDIGOS featuring DUKE ELLINGTON and His Orchestra.** Solitude; Mood Indigo; Willow Weep For Me; Dancing In The Dark & 5 others. Columbia CL 1085.

A relaxed dance set, such as the Ellington band plays thousands of times a year. The program consists of standards, not all by Ellington, plus a new Ellington ballad, *The Sky Fell Down*. It is especially enjoyable to hear trumpeter Harold Baker, a musician with constant taste and beautiful tone, with the band again. Other soloists include Duke, Johnny Hodges, Jimmy Hamilton, and Ray Nance on trumpet and his rather schmaltzy violin. Not one of Ellington's more absorbing collections, this is nonetheless a generally attractive group for performances and a superior album for dancing.

N. H.

## Lennie and Kurt. On Stage

● **BERNSTEIN: *Trouble in Tahiti*.** Beverly Wolff and David Atkinson with Vocal Trio and Orchestra, Arthur Winograd cond. MGM E 3646.

Don't be misled by the title; Leonard Bernstein is not competing with Rodgers and Hammerstein. Far from the South Pacific, his "little opera" deals with an average day in the lives of an upper middle class suburban couple, a subject that has become an ever-increasing concern to writers today. But *Trouble in Tahiti* is not new; its world premiere took place some six years ago, so it might therefore be considered something of a pioneering effort.

Very little really occurs in the forty minute work, but the composer has been able to infuse the ordinary happenings of one day with so much wry humor and pathos, that the opera is not only completely entertaining from beginning to end, but even has a certain musical

stature that the mere bones of its plot could not possibly convey.

In describing *Trouble In Tahiti*, Mr. Bernstein has referred to it as being inspired by popular song, and with its roots in the American musical theater. Many of its themes are banal, but this is precisely what is intended. Typical is the "Greek chorus" of three whose job is to sing nauseating lines in tribute to the happy American suburban home in much the same manner as a singing commercial.

The high spot is quite properly the wife's lengthy description of *Trouble In Tahiti*, a completely dreadful movie she has just seen, and in retelling the story she proceeds to rip to shreds just about every known film-musical cliché about the south seas. It is a hilarious, devastating spoof, and one which may easily find its way into some comic singer's repertory. But Bernstein has not written wholly on the level of satire and burlesque. Toward the end, an unusually stark and telling effect is achieved by a brief, non-singing interlude in which the wife gropes desperately to talk things over with her husband.

Beverly Wolff and David Atkinson are perfectly cast in the two solo parts, and Arthur Winograd conducts with obvious relish. A complete libretto is enclosed.

S. G.

● **WEILL: *American Theater Songs* —** September Song; It Never Was You; Speak Low; Lost In The Stars & 8 others. Lotte Lenya with Orchestra, Maurice Levine cond. Columbia KL 5229.

The death of Kurt Weill in 1950, at the age of 50, brought to an end one of the most memorable careers in the American musical theater. A victim of Hitler's Germany, Weill first came to this

KURT WEILL  
LOTTE LENYA



country in 1935, and from the very first, demonstrated an almost unexcelled originality and brilliance in his contributions to the Broadway stage. While other careers of that period had their ups and downs, Weill continued on a steady, sure road that seemed to be completely uninfluenced by the then current musical fads or boxoffice formulas.

This new collection, meaningfully interpreted by his widow, Lotte Lenya, is an admirable cross section of his output for the American theater. Presented in chronological order, the songs include se-

lections from all seven of his major stage works from *Knickerbocker Holiday*, in 1938, to his last complete musical, *Lost in the Stars*, in 1949. In these productions, he worked in collaboration with such major talents as Maxwell Anderson, Ira Gershwin, Ogden Nash, Langston Hughes, and Alan Jay Lerner, and in every case Weill was able to inspire these men to the utmost of their very considerable ability.

S. G.

## B'way-Hollywood Turnabout

● **LIVINGSTON-EVANS: *Oh Captain!*** Tony Randall, Susan Johnson, Jacquelyn McKeever & Original Broadway Cast, plus Eileen Rodgers with Orchestra, Jay Blackton cond. Columbia OL 5280.

Perhaps the main trouble with the score for *Oh Captain!* is that Jay Livingston and Ray Evans, who have heretofore confined their activities to movies and television, have taken the assignment of writing their first Broadway score a little too seriously. They seem to have been so concerned with "exposition" and "integration" that whatever individuality and life their music might otherwise possess become all but submerged in the story.

After setting the scene with *A Very Proper Town*, they establish characters and conflicts with three separate variations on *Life Does a Man a Favor*, and then repeat the whole idea in still an-



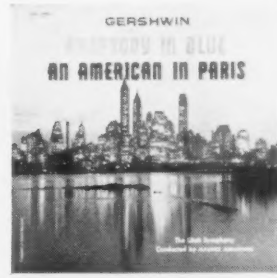
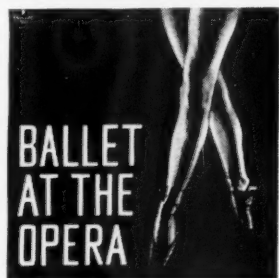
other number called *Three Paradises*. In fact, it isn't until about midway through the first side of the record that things really break loose—though only temporarily—with a completely captivating air titled *Surprise*.

The rest of it rather plods along with such items as a revelation about a sexy girl who doesn't want to be sexy (*Femininity*); a stately refutation of childhood dreams in *It's Never Quite the Same*; and a plea for the direct approach to sex called *Keep It Simple* ("Why be tricky? Grab a quickie"). The music picks up again with the bubbly *Morning Music of Montmartre*, but that just about does it.

As the captain, Tony Randall's idea of a British accent sounds more like what Hans Conried once described as "theatrical phony," but the rest of the players all seem to know what they are doing. RCA's contract with Abbe Lane, the

(Continued on page 14)

**HiFi & MUSIC REVIEW**



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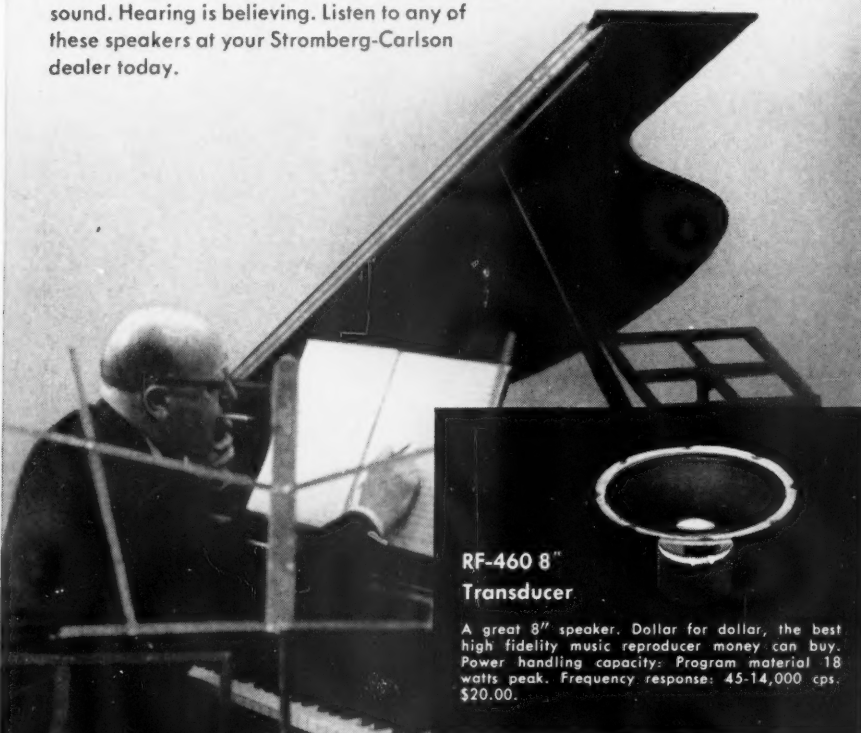
**HOW DID HE LOOK?**—Joan Merrill, vocalist, with vocal and instrumental group. (WP 6086)

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(Continued from page 12)

show's co-star, kept her from doing her part on the record, but Eileen Rodgers subs valiantly.

S. G.

### ● **LOEWE-LERNER: *Gigi* (original soundtrack recording)**—

The Parisians; The Night They Invented Champagne; I Remember It Well & 6 others. Maurice Chevalier, Hermione Gingold, and others with MGM Studio Orchestra. Andre Previn cond. **MGM E 3641.**

The first movie collaboration of *My Fair Lady*'s fair-haired boys, composer Frederick Loewe and lyricist Alan Jay Lerner, strikes me as something of a disappointment. There is an authentic enough feeling of the period in the music; and whenever he is heard, Maurice Chevalier really sparkles, particularly on the witty and tender *I Remember It Well* (sung with Hermione Gingold) and the jaunty *I'm Glad I'm Not Young Anymore*.

On the other hand, the humorous sentiments of *It's a Bore*, *The Parisians* and *She Is Not Thinking of Me* are rather sophomoric and labored; and *Say a Prayer* is more mournful than touching. Then, in an almost shameless attempt to cash in on a prior success, the lengthy introduction to the title song seems to have been evolved from Professor Higgins' *I'm an Ordinary Man* with a dash of *I've Grown Accustomed to Her Face* thrown in.

In the new manner of labeling soundtrack musicals when the stars do not do their own singing, only the characters of the story are listed. You can bet it's Chevalier and La Grande Gingold, but who belongs to those weak voices dubbed in for Leslie Caron and Louis Jourdan?

S. G.

### **Jazz—New Comers, Old Timers**

#### ● **ANY OLD TIME featuring ARTIE SHAW and His Orchestra with vocals by Billie Holiday, Lena Horne, Helen Forrest.**

Any Old Time; Comes Love; Chantez les bas; Concerto For Clarinet & 9 others. RCA Victor LM 1570.

#### ● **THE BIG REUNION featuring the FLETCHER HENDERSON ALL-STARS —**

Rex Stewart, Emmett Berry, Taft Jordan, Joe Thomas (trumpets), J. C. Higginbotham, Benny Morton, Dickie Wells (trombones), Garvin Bushell, Hilton Jefferson, Coleman Hawkins, Ben Webster, Haywood Henry, Buster Bailey (reeds), Red Richards, Al Casey, Bill Pemberton, Jimmy Crawford (rhythm), Sugar Foot Stomp; Honeysuckle Rose; Three Thieves; King Porter Stomp & 5 others. **Jazz-tone J 1285** (retail distribution by Urania)

#### ● **SING A SONG OF BASIE.**

Dave Lambert, Annie Rose, Jon Hendricks (vocals), Nat Pierce (piano), Freddie Green (guitar), Eddie Jones (bass), Sonny Payne (drums). Everyday; One O'Clock Jump; Down For Double; Avenue C & 6 others. **ABC-Paramount ABC 223.**

#### ● **OSCAR PETTIFORD ORCHESTRA IN HI-FI—Vol. II.**

Oscar Pettiford (bass & cello), Art Farmer, Ray Copeland, Kenny Dorham (trumpets), Julius Watkins, David Anram (French horns). (Continued on page 16)

**HiFi & Music Review**



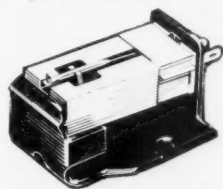
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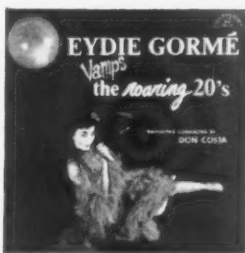
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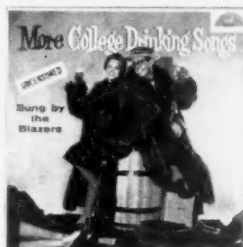


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(Continued from page 14)

Al Grey (trombone), Gigi Gryce, Sahib Shihab, Jerome Richardson, Benny Golson (reeds), Betty Glamann (harp), Dick Katz, Gus Johnson, Whitey Mitchell (rhythm). Now See How You Are; I Remember Clifford; Little Niles & 4 others. **ABC Paramount ABC 227.**

*Any Old Time* is a set of Artie Shaw reissues from 1938-45. Aside from the one Billie Holiday vocal on the title tune, Oran "Hot Lips" Page's singing and playing in *St. James Infirmary*, Billy Butterfield's trumpet, and two professional vocals by Helen Forrest, there is little of musical interest in the collection. The Shaw band at its best was never as cohesively flowing nor nearly as original as the Ellington or Basie units of the swing era. Shaw's clarinet was warm but not especially inventive. The album will be of most interest to those who have "growing-up" memories attached to the music.

A reunion—rather than a reissue—album is the Jazztone ball featuring several distinguished alumni of the Fletcher Henderson bands of the Twenties and early Thirties. Rex Stewart is director and he also had to recruit several equally important ringers in place of Henderson sidemen who are no longer available. The band on the record is substantially the same orchestra that provided the musical climax of last summer's first Great South Bay (Long Island) Jazz Festival. Although there are several rough spots in ensemble and solo work, the record indicates eloquently that these older jazzmen in their forties and fifties still have much to say that is vital and personal. Drummer Jimmy Crawford's irrepressible cheerleading throughout the session is infectious. Much credit is due George Simon who produced the album.

The most unusual "big band" set in recent jazz history is *Sing a Song of Basie*, Creed Taylor's most venturesome production yet for ABC-Paramount. Three experts in fully instrumentalized jazz singing—Dave Lambert, Annie Ross, Jon Hendricks—have taken a series of Count Basie big band arrangements, added words to both ensemble and solo parts, and by multi-taping have created the only all-singing big band on jazz records. In other words, the arrangements are the same as on the original Basie instrumental recordings except that each note is sung instead of played. The vocal flexibility of the performers is often astonishing, particularly Annie Ross' ability to sing the "shakes" in the high trumpet parts. Jon Hendricks' lyrics are admirably unpretentious, functional and naturally idiomatic. Good rhythm support by Basie's current bassist and drummer with Nat Pierce on piano. An altogether delightful album.

The second volume of the Oscar Pettiford orchestra, a band now functioning only in recording studios, demonstrates like the first that its repertory has a wider and more subtle range of colors and jazz arranging devices than most

other big bands now recording—except Ellington's. There are several first-rate soloists and others who are competent if not distinctive. Evident, however, is the band's need for more rehearsal before their next album so that the sections can play with more consistent authority. Also, the harp remains irrelevant as used thus far in the band. The liner notes are inadequate, failing to give complete personnel and solo credits (all this basic information is given with the stereo tape package). The annotator is also embarrassing in his hard-sell insistence that "this is the finest big band LP you will hear." In view of a number of Basie, Ellington and Herman albums still in the catalogue, the statement is patently absurd.

N. H.

## "The Voice" When Young

● **THE FRANK SINATRA STORY** featuring Frank Sinatra with various orchestras.

The House I Live In; I've Got A Crush On You; The Birth Of The Blues & 20 others. Columbia C 2L 6 2 12".

Despite its ambitious packaging, this set of Sinatra reissues from several years ago is not one of the more indispensable Sinatra collections available. With a few exceptions, the backgrounds are static and sometimes saccharine in contrast with the much more flowing, pulsating accompaniment Sinatra has been receiving in some of his recent Capitol albums from Nelson Riddle. Sinatra himself has become a more assured, more mature singer than he was at the time of these



recordings although there are several performances of value here, among them a sensitive *I've Got a Crush on You* with lovely backing by the unbilled Bobby Hackett. As a whole, however, the album is no match for later Capitol sets like *Songs for Swingin' Lovers* and *In the Wee Small Hours*.

There is an enormous liner essay (eight columns spreading over three sides of the envelope) by Gilbert Millstein of *The New York Times*. It is an engaging, informative semi-profile, but nowhere are there any details concerning the dates of the recordings or the identities of the conductors and arrangers on each number.

(Continued on page 18)

**HIFI & MUSIC REVIEW**

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(Continued from page 16)

ber. I hope Columbia was not trying to camouflage the fact that these are reissues.

N. H.

### Paging Day, Also Others

- **HOORAY FOR HOLLYWOOD** featuring **DORIS DAY** with Orchestra, Frank DeVol cond.

I'll remember April; Over The Rainbow; A Foggy Day; Pennies From Heaven. Columbia C 2L 5 2 12".

- **THE WALTZ QUEEN** featuring **PATTI PAGE** with Orchestra, Vic Schoen cond.

Memories; Now Is The Hour; Wondering & 9 others. Mercury MG 20318.

- **HIMS** featuring **ANITA ELLIS** with Orchestra, Hal Schaefer cond.

Bill, Jim; I'm Just Wild About Harry; Piccolo Pete & 7 others. Epic LN 3419.

Doris Day's two-volume anthology of songs from films has been intelligently selected and supports the liner notes' thesis that many listeners forget or underestimate the sizable number of standards that were first written for Hollywood. Doris Day sings with her customary zest and refreshingly ungimmicked phras-



ing. She does not twist all songs into one narrow style but instead adapts herself to the needs of each number. She has a much better beat than most pop singers and a consistently attractive vocal quality that projects much warmth. Arrangements are competent and the notes contain background data on each number.

Patti Page's collection of waltzes is pleasant enough although syrupy in places. It's limited in interest mainly because of bland arrangements. Patti Page herself is a more accomplished pop singer than may be generally realized by those who have heard only her twanging hits like *Tennessee Waltz* and *Mama from the Train*. She has good intonation, the ability to communicate emotion without squirming, and intelligent phrasing when the arrangement permits.

Anita Ellis' sketches of *Hims* are disappointing. Miss Ellis, who has spent part of her career dubbing in the singing tracks for such film stars as Rita Hayworth and Vera Ellen has never enjoyed

as full a public recognition as her vocal capacity usually deserves. She has a trained voice with more disciplined power than most of her contemporaries in the pop field and a fullness of sound that can be very arresting. In this album, however, she is too often overbearing in her interpretations and the consequent lack of relaxed, flowing phrasing becomes annoying. Hal Schaefer's rigid, unimaginative backgrounds are no help. If Miss Ellis would breathe easier in her next outing and be given more complementary support, she could produce a valuable album.

N. H.

### Combo Kaleidoscope

- **PORTRAIT OF SHORTY** featuring **SHORTY ROGERS AND HIS GIANTS**.

Saturnian Sleigh Ride; Martians' Lullaby; The Line Backer; Grand Slam; Play! Boy; A Geophysical Ear; Red Dog Play; Bluezies. RCA Victor LPM 1561.

- **COUP DE GRAAS** featuring **JOHN GRAAS and His Orchestra**.

Van Nuys Indeed; Development; Land Of Broken Toys; Swing Nicely; Walkin' Shoes; Blues Street; Rogeresque; Blocksounds. Em-Arcy MG 36117.

- **A NIGHT IN TUNISIA** featuring **ART BLAKEY'S JAZZ MESSENGERS**.

A Night In Tunisia; Off The Wall; Theory Of Art; Couldn't It Be You?; Evans. Vik LX 1115.

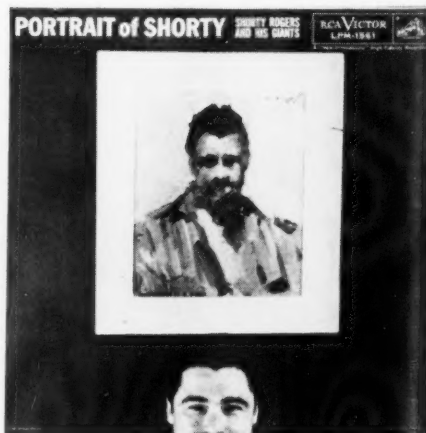
- **WARM WOODS** featuring the **PHIL WOOD QUARTET**.

In Your Own Sweet Way; Easy Living; Waltz For A Lovely Wife; Like Someone In Love; Gunga Din & 3 others. Epic LN 3436.

- **STRING FEVER** featuring **CHUCK WAYNE and His Group**.

Lullaby in Rhythm; Embraceable You; Body And Soul; Lover Man; Love For Sale & 6 others. Vik LX 1098.

This collection of albums is a neat example of the basic difference between the jazz philosophies on the East and



West Coasts and might, incidentally, serve as a primer on West Coast jazz.

Shorty Rogers, the bearded guru of West Coast jazz is heard playing trumpet and flugelhorn with a big band composed of the best Hollywood studio jazzmen. The music is less constrained than usual but still packed with the familiar devices of Rogers' arrangements. The basic sim-

(Continued on page 20)

**HiFi & Music REVIEW**



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20

(Continued from page 18)

larity of all Rogers' arrangements has now reached a point where it is difficult to tell one LP from another. Here, the soloists are led by Pepper Adams, a remarkably forthright baritonist who is heard loud and clear through the smog. Purchasers may be thankful that RCA has included a chart of the solos in order. This is very helpful. The liner notes, on the other hand, are absolutely useless.

French hornist John Graas' album sounds curiously old-fashioned today. It is a throwback to the first days of West Coast jazz when the musicians, traumatized by legitimate musical learning, raided classical devices wholesale and almost forgot completely about swinging. There are good moments when Art Pepper plays tenor, but *Development* will remain as one of the best examples of the jejune Hollywood jazz.

In direct and striking contrast, the Jazz Messengers eschew formality and depend on a tremendous, frenetic drive and a heavy, complex rhythm. There is a decided element of brutality in their music and a definite lack of grace—in fact, no



delicacy whatsoever. If jazz is to lead straight back to the jungle, this may be the jazz of tomorrow. However, it is curious to note that Jackie McLean, the altoist who is present here under a pseudonym, is a lyric musician while the regular saxophonist, Johnny Griffin, is almost as relentlessly fierce as drummer-leader Art Blakey himself.

The Messengers are the other side of the coin from Rogers and Graas, with emphasis on emotion to the exclusion of anything else. On the other hand, East Coast musicians such as altoist Phil Woods seem able to combine both approaches, with the result that the Woods album offers excitement, interest and a beautiful flowing swing throughout. As a follower of the late Charlie Parker, Woods necessarily speaks the Parkerian language but he has managed to bring to it his own accent and thus retains his individuality.

The Chuck Wayne album contains work by a small group and by a medium-sized band—eleven pieces. Both groups feature, naturally, the singing lyricism of

the leader's guitar, which has remained for a decade an impressive jazz voice. Wayne has arranged all the music—a most creditable job, by the way—and the eleven-piece band is a fine, swinging happy-sounding group. This is not, despite the liner notes, Wayne's first LP. It is good, incidentally, to hear the expert drumming of Sonny Iggoe once more in something other than a dixieland setting.

R. J. G.

### In the "Hot" Tradition

● **THE ROARING TWENTIES** featuring **EDDIE CONDON and His All-Stars**. Wolverine Blues; Davenport Blues; China Boy; St. James Infirmary & 8 others. Columbia CL 1089.

● **MARDI GRAS TIME WITH THE DUKES OF DIXIELAND**.

Way Down Yonder In New Orleans; Louisiana; At The Mardi Gras; King Zulu Parade; Panama Rag & 7 others. Audio Fidelity AFLP 1862.

The Eddie Condon dixieland enclave in New York has produced some satisfying music down through the years, even if the leader's guitar-picking has been conspicuous by its absence. Despite the fact that the personnel of the Condon mob alters—groups split off, return, depart again and return again like some



bubbling culture growth—the over-all level remains the same: good, competent, free improvisation by the horns, and solid, usually swinging rhythm. The newest effort is no exception, though by now the clichés are becoming worn, even though still spirited. This collection offers an even dozen jazz standards.

By way of contrast, the Dukes of Dixieland are as young, for the most part, as the Condon group is mature. The music they play is modeled more directly on the New Orleans ensemble style and they, like the West Coast revivalists, write some new numbers now and then. They bring spirit and a most delightful warmth of tone to everything they play. In addition, they are very well recorded. It is, nevertheless, hard to think of them as much beyond the level of gifted amateurs, though this may be their salvation, for they obviously enjoy what they do.

R. J. G.

(Continued on page 78)

**HiFi & MUSIC REVIEW**



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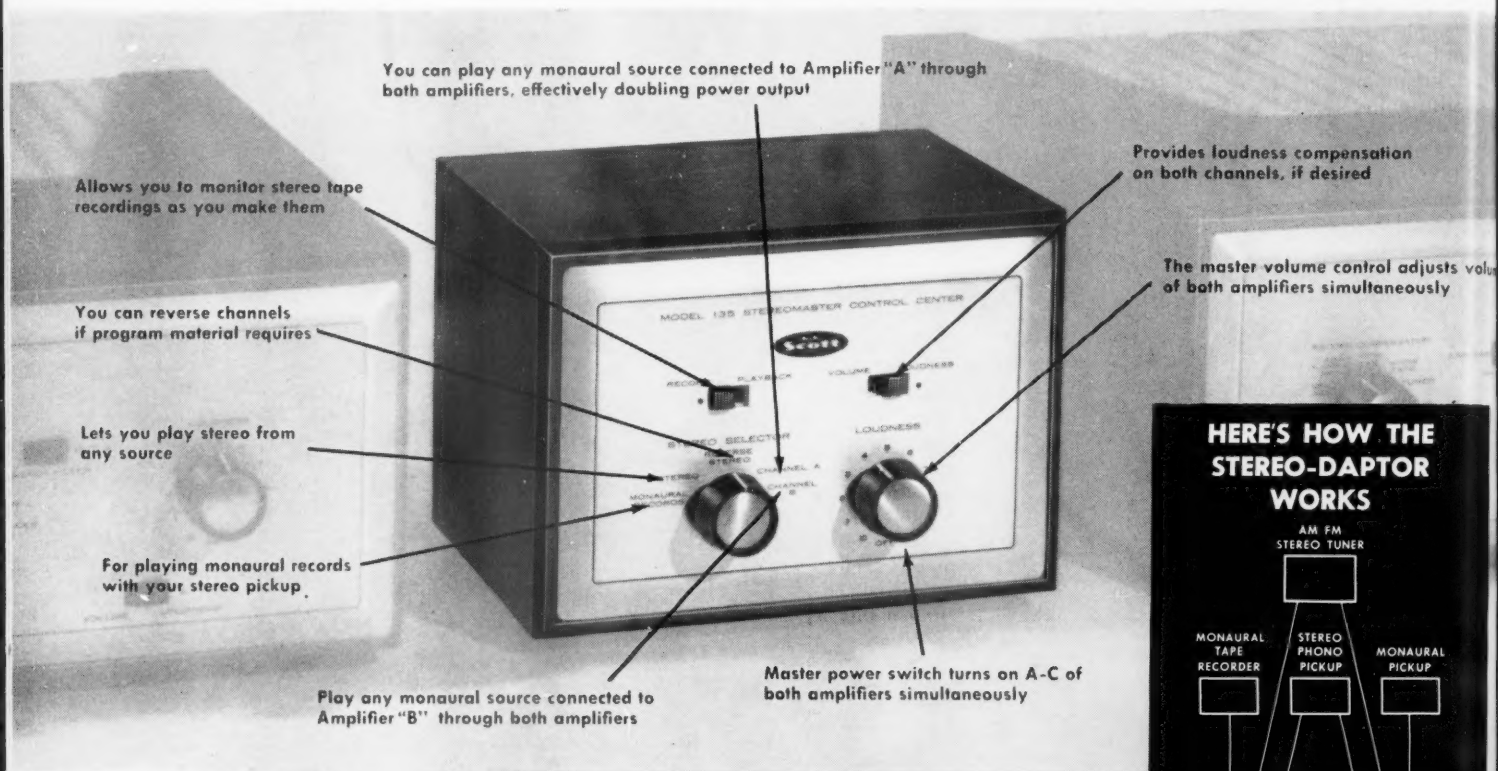
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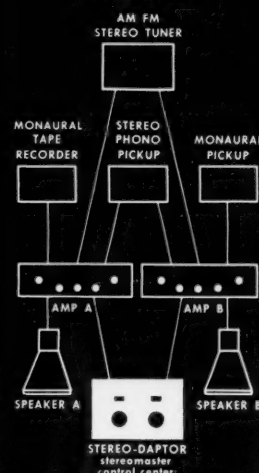
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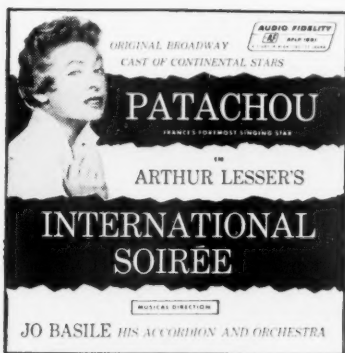


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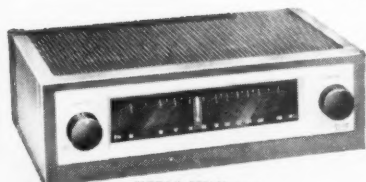
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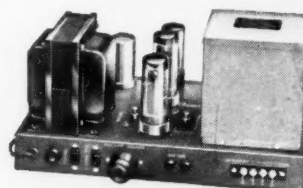
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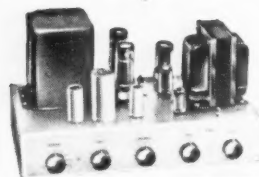
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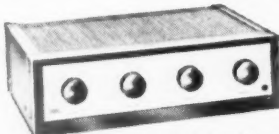
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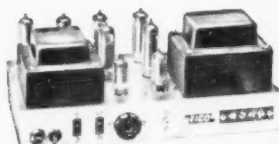
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HR-6

# ON COLLECTING

# "LE JAZZ HOT"

By JAY SMITH

When the Original Dixieland Jazz Band cut its first disc back in 1917, they little suspected that they were creating a new cult—the collectors of "hot." Jazz pundit Leonard Feather in his *Encyclopedia of Jazz* offers this definition in his Glossary of Terms Used by Jazz Musicians:

"hot, adj. *Imbued with intense jazz feeling (used by musicians only during the 1930s).*"

Beginning from a minuscule nucleus of fanatics utterly convinced of the merit of their cause—that *hot jazz* was the music that *really* mattered—these pioneer collectors continued to increase in numbers and ardor during the late 1920's and 30's. By now, most of them are grandfathers, confirmed bachelors, or slightly tarnished playboys; and the discs which they garnered so single-mindedly have aged less visibly than their owners.

The absolute purists among this group collected strictly for the pleasure of the *music*; but there were any number of "splinter" representatives who took it upon themselves to become specialists—in certain artists, in particular instruments, or even in single songs such as *St. Louis Blues*, *Royal Garden Blues*, or *Sweet Sue*.



An all-time great, Muggsy Spanier, was "right there" with his Bucktown Five. Some collectors believe his only worthwhile performances were on 78s. The labels at the side represent a few of the many active companies. The "Hit of The Week" sold during the early Thirties at corner newsstands for 25¢—but the performances were terrific.





*Cootie Williams gave many stirring performances within the past thirty years, but his most recent rendition of St. Louis Blues was aptly played at the April funeral of W. C. Handy, the beloved Father of the Blues.*

The bonanza era for these collectors reached its peak in the mid-Thirties. It was this period which produced an extraordinary phenomenon—that of a Frenchman showing Americans how to discover their own most original music. It was one Charles Delaunay of Paris who had become so distressed over this apparent blind spot of Americans to *hot* that he made up his mind to do something about it.

Despite the separation by three thousand miles from the original sources of his subject, Delaunay managed to compile a staggering mass of information under the title *Hot Discography*. This consisted of a listing of *hot* records complete with performing personnel and the dates on which the recordings were made. This pioneer volume was first published in 1936 and though crude in format, it was the first serious attempt to document the history of what the French then called *Le Jazz Hot* (an American edition was published, in up-dated form, only in 1948, by Criterion.)

By virtue of this work, collectors were afforded a broadened field for their hobby. True, they were aware of Louis Armstrong's Hot Fives and Sevens, of Bessie Smith and her blues-shouting sisters, of Bix Beiderbecke and his wistful cornet,

But the Frenchman's work made public the scores of pseudonyms under which many *hot* artists were forced to record, their identities masked for business or publicity purposes. Cornetist Jimmy McPartland says, "Benny Goodman, Jack Teagarden and I were working with Ben Pollack's Orchestra under contract to Victor. We needed some extra loot so Gil Rodin arranged some recordings with Irving Mills. None of us were sure just what he wanted. When we started warming up in the studio we fooled around coming up *St. Louis Blues*. The recording director rushed in and nearly flipped. That was exactly what he wanted us to record."

And that was just what they *did* record, only they called it *Shirt Tail Stomp*. To the collector it was a diabolical scheme; for when the records were issued, the pseudonyms and the styles employed by the musicians made identification a near impossibility.

Fictitiously named groups were born and died on the studio floor. The "Midnight Airedales," "Sunny Clapp and His Band O'Sunshine," "The Louisiana Sugar Babes" and "The Red Onion Jazz Babies" could and did include such giants as Glenn Miller, Miff Mole, Benny Goodman, Fats Waller and Louis

Armstrong to name only a few.

To add to the confusion, the major record companies generally cut more than one "take" at each recording session. From these, the best was selected for issue and the others stored in the master vaults. Only too often when a second or third issue of a successful record was pressed, an alternate take was issued inadvertently. This offered the collector not only a fresh solo by his favorite *hot* man, but the task of tracking the issue by listening or scrutinizing each record for a diminutive take-number impressed in the shellac adjacent to the label.

And so collections were amassed. Day after day, the addict rummaged through dusty stacks of used discs in neighborhood second-hand shops. If lucky, he could walk out with a rare King Oliver for the princely sum of a nickel. Issues by the Bob Crosby Band, Duke Ellington, Mildred Bailey, and other *hot* artists were scorned at the time of release as a philatelist would contemptuously disdain purchasing a stamp at the post office. Now, twenty years later, a horrible gnashing of molars occurs at the revival of this memory.

Shortly before Pearl Harbor, *hot* collecting found its place in the scheme of Americana. Local "Hot Clubs" were formed, auctions were arranged and trades consummated by mail as far away as Asia. One affluent member of the *hot* fraternity bid well over one hundred

(Continued on page 32)

*If you want a recording your friends will never forget, try finding Bunny Berrigan (below) backing up Fats Waller at the keyboard.*





## A Guide to Collecting Hot

For those readers whose appetites may be whetted by the challenge of prospecting for 78 rpm "antiques" in attics, basements, junk yards, used-furniture stores, bazaar sales, auctioneer's warehouses and chicken coops, collecting "hot" still offers tempting rewards. Unique and often satisfying finds are made daily.

Shuffling through an average cache of discs will evoke such grotesques as *Cohen on the Telephone*, *Sousa's Band*, *Nat Shilkret's Orchestra*, *The Okeh Laughing Record*, *Waring's*

*Pennsylvanians* and *Yerke's Jazzmarimba Orchestra*. These should be discarded. Toward the bottom of the last stack there may be a disc by *Perry Bradford's Jazz Phools*, recorded in 1925 and featuring (minus label credits of course) Louis Armstrong, James P. Johnson and Buster Bailey. The price will be in the ten to twenty-five cent bracket depending upon how irritated the shopkeeper has become or how relieved he is to complete the deal.

Detailed guides, tailored for the collector, are available in Albert

McCarthy's *Jazz Directory* and the out of print *New Hot Discography*. And, in nearly every major city there exists a local hot club whose members extend a genuine welcome to those smitten with this type of collecting fever.

While it is virtually impossible to print an all-encompassing discography, the following is a selected listing which reflects many facets of hot music. Generally speaking, any records by the artists listed will afford intervals of revealing and stimulating listening.

<b>LOUIS ARMSTRONG</b>		
Lonesome Blues	OK 8396	
Georgia Grind	OK 8318	
Sweet Little Papa	OK 8379	
Knockin' A Jug	OK 8703	
<b>CHARLES AVERY (Piano)</b>		
Walkin' Blues	OK 8208	
<b>MILDRED BAILEY</b>		
Someday Sweetheart	Vo 3057	
<b>BARBEQUE JOE &amp; HIS HOT DOGS (Wingy Manone)</b>		
Big Butter & Egg Man	Ch 16192	
<b>COUNT BASIE</b>		
Goin' to Chicago	OK 6244	
<b>BEALE STREET WASHBOARD BAND (Dodds Brothers)</b>		
Piggly Wiggly	Vo 1403	
<b>BECHET-SPANIER BIG FOUR</b>		
Sweet Sue	HRS 2003	
<b>BUNNY BERRIGAN</b>		
I Can't Get Started	Vo 3225	
<b>CHU BERRY &amp; HIS LITTLE JAZZ ENSEMBLE</b>		
Body & Soul	Com 1502	
<b>BUCKTOWN FIVE (Muggsy Spanier)</b>		
Hot Mittens	Ge 5518	
<b>CASA LOMA ORCHESTRA</b>		
Casa Loma Stamp	OK 41492	
<b>PAPA CELESTIN (Trumpet)</b>		
Black Rag	OK 8198	
<b>CHARLESTOWN CHASERS (Goodman, Teagarden)</b>		
Basin Street Blues	Co 2415	
<b>COW COW DAVENPORT (Piano)</b>		
That'll Get It	Vo 1408	
<b>HERMAN CHITTISON (Piano)</b>		
Honeysuckle Rose	BrF 500438	
<b>ROD CLESS (Clarinet)</b>		
Froggy Moore	BW 29	
<b>EDDIE CONDON</b>		
Oh Baby	Co 35950	
<b>COOK'S DREAMLAND ORCHESTRA (Keppard)</b>		
Spanish Mamma	Co 727	
<b>BOB CROSBY</b>		
Smokey Mary	De 2569	
<b>JOHNNY DODDS (Clarinet)</b>		
Weary Blues	Vo 15632	
<b>TOMMY DORSEY</b>		
Marie	VI 25523	
<b>DUKE ELLINGTON</b>		
Creole Love Call	VI 21137	
I Let a Song Go Out of My Heart	Br 8108	
Pitter Panther Patter	VI 27221	
<b>WILL EZELL (Piano)</b>		
Barrelhouse Man	Para 12549	
<b>BUD FREEMAN</b>		
The Buzzard	De 18112	
<b>BENNY GOODMAN</b>		
That's A Plenty	Vo 15705	
Texas Tea Party		Co 2843
Down South Camp Meeting		VI 25387
Opus 3/4		VI 26763
<b>GRAMERCY FIVE (Artie Shaw)</b>		
Summit Ridge Drive		VI 26763
<b>BOBBY HACKETT</b>		
JaDa		Vo 5198
<b>FLETCHER HENDERSON (Louis Armstrong)</b>		
Everybody Loves My Baby		Re 9774
<b>EARL HINES</b>		
Blues in Thirds		QRS 7036
<b>BILLIE HOLIDAY</b>		
Billie's Blues		Vo 3228
<b>JAM SESSION AT VICTOR (Fats Waller, Bunny Berrigan)</b>		
Blues		VI 25569
<b>JAMES P. JOHNSON (Piano)</b>		
Bleedin' Hearted Blues		VI 19123
<b>EDDIE LANG (Guitar)</b>		
Church Street Sobbin' Blues		OK 8633
<b>MEADE LUX LEWIS (Piano)</b>		
I'm in the Mood for Love		BrF 505053
<b>JIMMY LUNCEFORD</b>		
White Heat		VI 24568
<b>WINGY MANONE (Chu Berry)</b>		
Loch Lomond		Bb 7389
<b>JELLY ROLL MORTON (Piano)</b>		
The Pearls		Vo 1007
<b>MOUND CITY BLUE BLOWERS (Condon, Teagarden)</b>		
Tailspin Blues		VI 38087
<b>NAPOLEON'S EMPERORS (Dorsey Brothers)</b>		
Gettin' Hot		VI 23039
<b>KING OLIVER</b>		
Dippermouth Blues		Ge 5132
<b>BEN POLLACK (Goodman, Glen Miller, Teagarden)</b>		
Singapore Sorrows		VI 21437
Song of the Blues		VI 22147
<b>BESSIE SMITH</b>		
He's Gone Blues		Co 14083
<b>JESS STACY (Irving Fazola)</b>		
Clarinet Blues		Vs 8132
<b>JOE SULLIVAN (Piano)</b>		
Gin Mill Blues		Co 2876
<b>JACK TEAGARDEN (Trombone)</b>		
A Hundred Years From Today		Br 6716
<b>VARSITY SEVEN (Coleman Hawkins)</b>		
Save It Pretty Mamma		Vs 8735
<b>VENUTI-LANG ALL STARS (Goodman, Teagarden Brothers)</b>		
Beale Street Blues		Vo 15864
<b>FATS WALLER (Piano)</b>		
Clothesline Ballet		VI 25015
<b>WHOOPEE MAKERS (Goodman, Teagarden)</b>		
Makin' Friends		Co 36010
<b>THE WOLVERINES (Bix Beiderbecke)</b>		
Big Boy		Ge 5565

*As tympanist Saul Goodman sees "Kosty"*



*"This is what Abe Lincoln said..."  
Sandburg in profile*

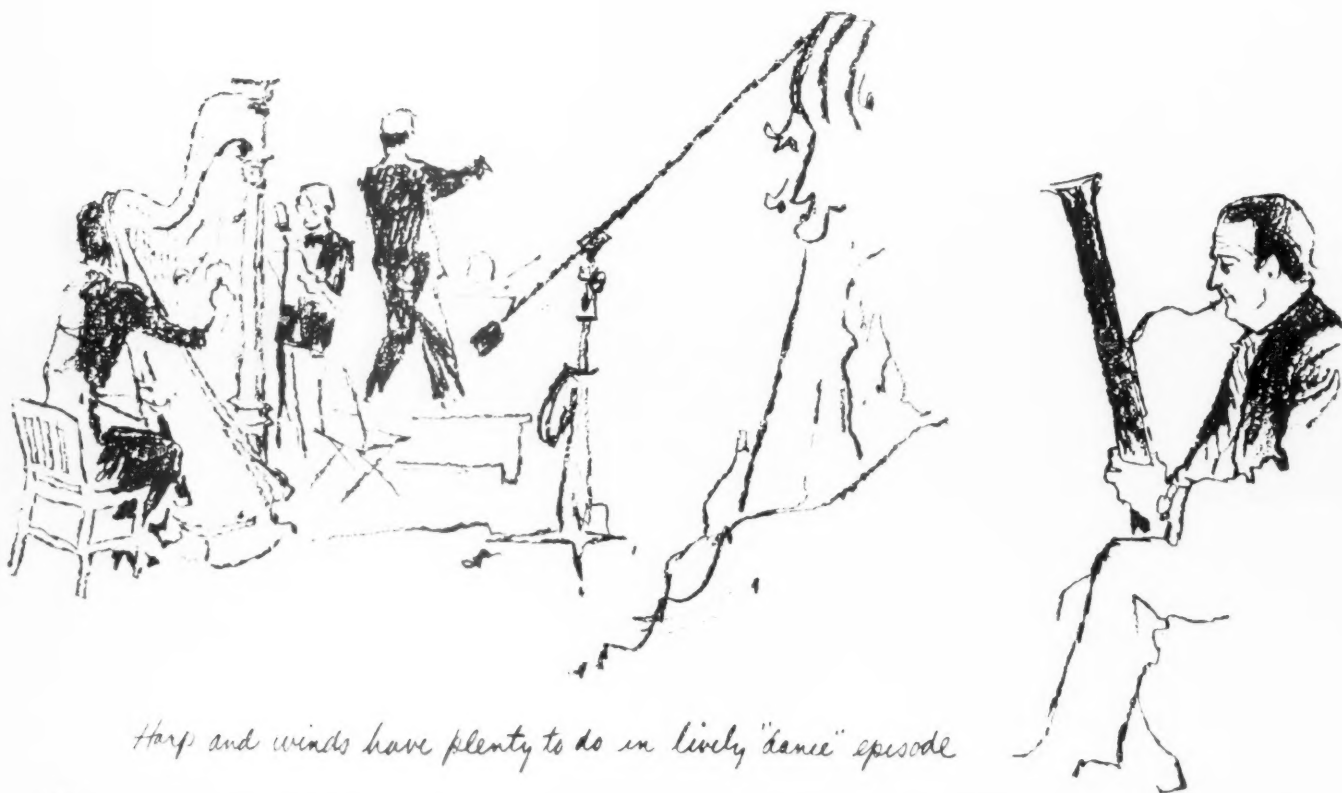


### *Recording Session Sketchbook by Don Cronelius*

*in which we preview Columbia's forthcoming new LP of Aaron Copland's LINCOLN PORTRAIT.*

*poet and Lincoln biographer Carl Sandburg speaks the text*

*Andre Kostelanetz conducts the New York Philharmonic*



*Harp and winds have plenty to do in lively "dance" episode*

*"Take five..." Time out for endgame -  
and a fast hand of "gen".*



*If the doghouse fits - wear it!*



*Playback - Sandberg concentrates - players relax*



# DISC STEREO- BANDWAGON

**STEREO**—short for stereophonic—is a colloquial expression denoting recorded sound that has depth and directionality—previously available on tape only. In the home it is achieved through the use of two separate amplifier and two separate speaker systems—the latter spaced from six to ten feet apart. Until ten months ago any serious consideration of stereo for the home was predicated upon the use of magnetic tape (pre-recorded) and a special “tape transport” unit. Within this short period, the high fidelity industry has been turning handsprings over a new method of putting stereo sound on LPs. This is how the situation stands as seen by the staff of *HiFi & MUSIC REVIEW*.

Stereophonic sound will enhance the performance of every hi-fi system. In small living rooms, in large living rooms, in acoustically bad sounding rooms; stereo makes all music sound better. It adds life, in the form of directionality and depth illusion. But, it demands (1) an additional investment upon the part of the hi-fi enthusiast and (2) the availability of equipment and good recorded material. If these two factors are taken into account, the enthusiast can get started with stereo without worry. The disc stereo bubble is not likely to burst—rather, it is going to solidify.

Mercury Records' Irving Green has drawn an apt analogy between razors and blades to express the relationship between record companies and the manufacturers of hi-fi stereo playback equipment. Without a supply of blades (the stereo LPs) and razors (cartridges and preamplifier switching) the idea of home stereo from records would be impractical. However, in late April at least nine independent record companies were known to be producing stereo LPs. All of them were cutting their records according to the same method.\*

The equipment front is being led by Electro-Voice's live-wire VP Larry LeKashman, who is arousing wide-spread acceptance of the E-V ceramic stereo cartridge. Undeniably of good hi-fi quality, its low cost, easy installation and high output make the ceramic cartridge an attractive bet for the manufacturers of packaged hi-fi. Do-it-yourself fans and home-grown hi-fi systems are also proving to be an active market for the

\* In sharp contrast to the RCA 45 rpm disc and Columbia 33 LP in the 1948 battle of the turntable speeds.

ceramic. Rapidly developing ceramic cartridges of their own, but currently outdistanced by E-V, are Webster of Racine, Erie Resistor (a new-comer to the field), Ronette, and several others.

For optimum quality in playing monaural LPs six out of seven hi-fi enthusiasts use magnetic cartridges. Complex and delicately constructed, the stereo magnetic cartridge is likely to be a costly device. Quality-wise, various models sampled by the *HiFi & MUSIC REVIEW* staff performed excellently, but hand-made models are not the final test. Cost-wise, they rank two or three times the price of the best diamond stylus ceramic. Fairchild, Pickering, Shure, Stereotwin, Rek-O-Kut, General Electric, and Weathers have all assembled prototypes.

Almost every manufacturer of a professional-type tone arm has either modified or will modify his product to accept stereo cartridges at a slight additional charge—the Shure Studio Dynetic arm and cartridge (see page 57) can be changed over for about 50% of the original purchase price. Record changers with built-on tone arms are the easiest to convert to stereo. By mid-June the entire Garrard changer line (RC-98, RC-121-II, etc.) will handle stereo magnetic or ceramic cartridges through a simple wiring change.

Besides the cartridge, the home hi-fi system needs another speaker and amplifier or amplifier/preamplifier combination. Fisher, Pilot and Harman-Kardon have special preamplifiers available to accept disc stereo as well as tape stereo inputs. H. H. Scott has introduced a “Stereo-Daptor” as a small accessory to simultaneously control the switching and volume level of both stereo channels. Undoubtedly, by the time this appears in print there will be numerous other stereo equipment accessories available at moderate prices.

The major manufacturers of packaged phonographs (some of it so-called hi-fi) have announced their intention of concentrating on stereo packaged phonographs for the home (first in the game—Paramount Enterprises). Prices will start at \$150 and run clear out to \$2000. Several manufacturers are ready to add to or convert their existing monaural systems to stereo playback for prices starting around \$65. Admiral, Magnavox, Philco and Zenith are all planning on heavy stereo package promotion in the early fall months.

The first six stereo LP releases have been extensively tested by the staff of *HiFi & MR*. These included: Audio-Fidelity's *Marching Along with*

## N OR BUST?

*the Dukes of Dixieland, Bullring, Johnny Puleo and His Harmonica Gang, and Railroad Sounds; Counterpoint's Juanita Hall Sings the Blues; and Urania's version of Saint-Saëns' Third ("Organ") Symphony.*

The stereo effect was comparable to that previously achieved with stereo tape. Directionality was frequently pronounced and there was a tendency in some recordings toward distortion of dynamics—most of the defects were undoubtedly due to the inexperience of the recording companies in "mastering" the discs. Comparisons of identical selections (stereo discs vs. stereo tape) showed the slight hiss in pre-recorded tapes was largely absent in the LP version.

Playback of monaural LP records with various stereo cartridges showed quality in no way inferior to that of a good monaural cartridge; but poor quality resulted when attempting to play stereo discs with a standard monaural cartridge, regardless of its construction or price. So the word here is—*play stereo discs only with a stereo cartridge*; the stereo cartridge will play monaural recordings and is compatible in this direction.

• • •

Audio-Fidelity now has four more stereo disc releases on the market—*Lionel Hampton, Leon Berry on the Giant Wurlitzer—Vol. III, Bagpipes and Drums, and Mardi Gras Time with the Dukes of Dixieland*. Urania, in addition to its Saint-Saëns Third Symphony, now has Offenbach's *Gaite Parisienne* ballet, *Strauss Sparkles in Hi-Fi*, the Rossini-Respighi ballet *Boutique Fantasque* with Sir Eugene Goossens conducting the London Philharmonic, Phil Moody's *Razz-Ma-Tazz* album and *Society Dance at the St. Regis* with Milt Shaw's Orchestra. Five more releases are scheduled by September. ABC-Paramount has put a half-dozen stereo discs on record shop shelves including *Strauss in Hi-Fi, Eyde Gorme Vamps the Roaring Twenties, More College Drinking Songs, Heavenly Sound* featuring the duo-piano team of Ferrante and Teicher, *Songs of World War II*, and *Hi-Fi in an Oriental Garden*.

Contemporary records on the West Coast has announced the Shelley Manne jazz treatment of *My Fair Lady* for stereo disc. Counterpoint's latest is a stereo disc of 'cello concertos by Boccherini and Vivaldi with the Baltimore Conservatory Orchestra, Reginald Stewart conducting and Aldo Parisot as soloist. Concertapes and Hallmark are among the other labels currently introducing stereo LPs. To help beginners in stereo get started

quickly and cheaply, Electro-Voice has a special demonstration disc available at \$1. A New Jersey mail order club, the Stereophonic Music Society, makes a tempting offer for those starting in stereo via the disc. An initial investment of under twenty-five dollars brings with it an E-V stereo cartridge, a choice of three stereo discs, and a year's membership in the Society with future stereo discs available at a 25% discount.

Thus far the stereo disc show has appeared to be strictly an independent record label affair; but you may be sure that the majors—RCA Victor, Columbia, Capitol and the rest—when they get going will flood the stores with an enormous variety of classical, popular, and jazz LPs in top-notch performances by the best artists with the best kind of sound. RCA Victor will be first of the majors in the field with its initial stereo disc releases appearing in July. Capitol has promised its product for the early fall. Columbia has been delayed, due to its attempt to produce a "compatible" stereo disc; but now that it has decided to go along with the universally adopted system, you may be sure that its stereo LPs will be on the market by the fall. In short, 200-plus stereo discs should be available in the stores by September—and, after that, the deluge!

The major record companies, however, will continue to issue standard monaural LPs as usual. Stereo discs, like stereo tapes, will be regarded for the time being as an "extra service." Since stereo cartridges can play monaural discs, there is no problem of obsolescence of your present collection of monaural discs.

• • •

How it is to *live* with stereo after initial impact has worn off is no easy question to answer. Those who have had tape stereo in their homes over the past two years stoutly maintain that this is *the* way to listen to electronically reproduced music. This is undoubtedly the case as applied to first-rate stereo recording—whether on tape or disc.

By the same token, errors of microphone placement and other recording faults, when heard as stereo, will tend to be compounded in terms of listening *displeasure*. The forthcoming flood of stereo discs, which will create a new mass medium for musical enjoyment, will force music lovers *and* audio engineers to listen with new and increasingly critical ears. The exploration and exploitation of stereophony promises to be a singularly stimulating adventure both for those who produce it and those who will be listening to it in their homes.

## COLLECTING "LE JAZZ HOT"

(Continued from page 26)

dollars for a rare disc, won, and flew from the West Coast to the East to collect his investment.

But the War cut deeply into the hobby. Shellac became scarce and recording output, for a time, was slashed. Those records which did find their way into the market were issued on a synthetic material which produced a gritty, scraping cacophony. Worse, the scrap drives extracted tons of old discs from attics and cellars, and countless rare items were forever lost. Small wonder that droves of patriotic collectors volunteered as door-to-door workers.

### From Fat to Lean to Dilemma

As the War drew to a close and the record industry geared for peacetime production, so the collector, casting his khaki aside, once more haunted the second-hand shops, the Salvation Army outlets and the attics of maiden aunts. But pickings were lean. The fat days were past. Then, the record companies introduced a new phenomenon—the LP record. Through this medium, one could enjoy five times as much music as previously was available on one disc. And the audio quality of the performances was astounding. *Hot* collectors faced a dilemma. What would this mean to their hobby? If the major companies reissued their rare items for lack of anything else to issue, values

would drop overnight. On the other hand, such reissues would afford superior quality and possibly offer takes not previously available.

The major companies, however, were not inclined toward issuing records for such a potentially small market. They felt that contemporary music was more certain of acceptance; and the newcomer, bebop was the favored style.

### A Little Bootleg for a Hot Vacuum

To fill this *hot* vacuum, a few of the smaller, independent companies went into the bootleg business. From the best available copies of the rare discs of the Twenties and Thirties they cut masters and issued LPs. Although an unethical procedure, it proved to be a profitable one. The reception given these items was overwhelming, far surpassing the predicted market. The major companies remained aloof for a time, viewing the situation with only wary curiosity. When it was at last realized that the bootleggers were gulping down a chunk of profit which rightfully belonged in their own coffers, an enraged howl ensued. Upon investigation, a big firm, hard hit by this piracy, learned with considerable embarrassment that its own custom pressing facilities were being used by one of the prime offenders in this bold business, blithely sailing along under the banner of "Jolly Roger."

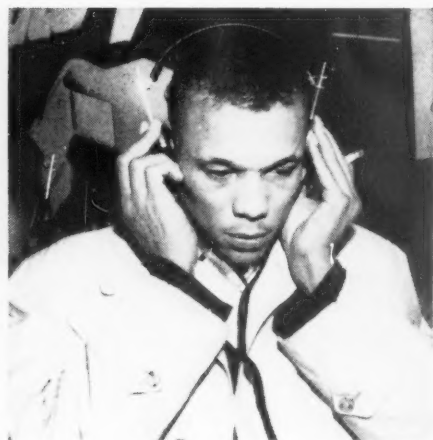
The jumble ended in the courts and the pirates were blasted into oblivion. But a point had been

made and the large companies became aware not only of the potential market for *hot* but also of their obligation to the art form which lay neglected in their master vaults.

At last the public had come to accept *hot* music. Reissues flooded the record shops and were snatched up by the younger collecting cult. As had been hoped, alternate takes were issued. And now that *hot* had become an accepted part of American music, pseudo-critics and erudite "jazz" writers climbed aboard the wagon to acclaim this "new" music.

The collector of the 1950's occupies a unique position compared to that of his elder counterpart. For the mere stroll to his supermarket he can often purchase a plastic protected record, complete with listing of personnel, date made, the take (if applicable), and a detailed narrative of the action which takes place thereon. And once home, hi-fi draws from the disc the ultimate in quality.

Somewhere in his mouldy den yet lurks the crusty pioneer collector. He is a bit awed by the swift turn of events. His walls are still lined with green jacketed Okeh's, Victors, Banners, Gennetts, Columbia's and Harmonys, and he owns a formidable array of long plays. Yet, with all this new fuss about *hot*, he wonders whether collecting will ever be the same and, twenty years from now, will his kid get the same kicks pawing a dusty stack of Lawrence Welks in the hope of making a find and filling out his set of rare Pete Fountains? —END



Listening with both ears makes a big difference at the Electro-Voice stereo cartridge demonstration during the Institute of Radio Engineers convention in New York City.



*Hi-fi is a bridge between music and the listener. It spans distance in time as well as space. No matter where, no matter when the music was played, high fidelity puts it always in the present. This column zeros in on music, to bring it into sharper focus for high fidelity fans.*



By H. H. FANTEL

## SOUND IMPRESSIONS

# SYMPHONIC SAFARI

**Y**OUR high fidelity sound system is a potent instrument of exploration. It may lead to musical discoveries that become personal treasures for a lifetime. But the hi-fi novice can just as well get lost in what may seem to him a wilderness of sound. Plainly, he needs some sort of road map to help him find meaningful trail-marks.

Here we unfold such a map of one of music's richest provinces: the symphony. Through the symphonic territory, as it spreads over the past two hundred years, we have marked a sort of Cook's Tour, highlighting the major landmarks and the "special tourist attractions."

The symphonic form as we know it today took shape about the time of the American Revolution. When Bostonians were turning their harbor into a teapot, Franz Josef Haydn of Austria hit on a highly successful formula of musical composition. Now called the "Viennese Classical Style," this symphonic pattern usually consists of four separate movements, each different in tempo and mood. Together, these separate movements form a balanced whole symphony.

This formula is not arbitrary; it is designed to achieve the esthetic goal of diversity within unity. It might be somewhat outrageously compared to those "one-a-day" vitamins which combine in a single capsule all the varied elements of a balanced dose.

### Classic Elegance

In pioneering the newly defined symphonic style, the work of Haydn was soon superbly complemented by that of Mozart. The orchestras of that time, the late 1700's, were relatively small—no heavy brass and no percussion other than kettledrums—mostly strings, plus woodwinds and trumpets in pairs. This very compactness afforded an agility which the massive orchestras of later times could not match. It's something like a small sports car besting a Cadillac on sharp turns.

And there are plenty of such hairpin turns in the musical style of that day. Sharp angles, darting lines with an occasional detour into a slow lyrical stretch mark the course of many a Mozart symphony.

Superbly controlled lightness is one of the keys to

Mozart's style. In his hands, the symphonic form far transcends the often empty elegance characteristics of his time. Indeed, through many of his more mature works runs an undercurrent of taut strength, of hidden profundity, and in his slow movements, of genuine poignance. It is partly this tantalizing contrast between the impersonal and polished surface of Mozart's music and its highly emotional substratum that accounts for much of its enduring fascination. The febrile quality underlying Mozart's music lends to many of his works an intensely concentrated vitality—a feeling almost of imminent explosion. In this, Mozart is totally unlike Haydn, who apparently operated at much lower internal pressure and whose symphonies exude for the most part a comfortable aura of intelligent and good-humored serenity.

Continuing in our vein of automotive analogies, we are reminded of the late Hendrik Willem van Loon



Beethoven: "ten-ton truck among flivvers."



Bettmann Archive

## MILESTONES FOR A SYMPHONIC SAFARI

(HiFi & MUSIC REVIEW recommends these packages)

### The Viennese Classics

**Haydn** – The Last 6 Symphonies (Wöldike) Vanguard

**Mozart** – The Last 3 Symphonies (Klempner) Angel

**Beethoven** – The 9 Symphonies (Toscanini) RCA Victor

### The Romantic Vein

**Schubert** – The Unfinished & "Great" C Major Symphonies (Szell) Epic

**Schumann** – The 4 Symphonies (Kletzki) Angel

**Mendelssohn** – The Scotch & Italian Symphonies (Boult) Westminster

**Brahms** – The 4 Symphonies (Walter) Columbia

**Bruckner** – The Romantic & 7th Symphonies (Jochum) Decca

**Franck** – Symphony in D Minor (Paray) Mercury

**Tchaikovsky** – The Last 3 Symphonies (Sanderling & Mravinsky) Decca

**Dvorák** – The New World Symphony (Toscanini) RCA Victor

### The 20th Century

**Sibelius** – The 7 Symphonies (Collins) London

**Mahler** – The 1st & 4th Symphonies (Walter) Columbia

**Nielsen** – The 5th Symphony (Jensen) London

**Vaughan Williams** – The London, Pastoral, 4th, 5th & 6th Symphonies (Boult) London

**Prokofiev** – The 5th Symphony (Schipper) Angel

**Shostakovich** – The 10th Symphony (Mitropoulos) Columbia

*Mahler: intensity, anguish and orchestral fireworks.*

who in his memorable book *The Arts* likened Beethoven to a ten-ton truck making its way among a flock of flivvers.

There is something decidedly truck-like in the way Beethoven's symphonies came barging in on the musical scene of the early 1800's. For one thing, his orchestra sounds bigger and *was* bigger. Brass interjections are scored with telling force. The kettledrums, increased in number from two to three, are no longer confined to occasional rhythmic accents. They are potently woven into the orchestral fabric. New rhythmic devices are used to create tension and drive. Perhaps the most startling of Beethoven's rhythmic innovations is the dramatic use of silence—the breathless, portentous pause.

Beethoven's musical raw material, his themes, also occasionally evoke the image of a powerful, lumbering truck. Gone are the finely pointed darts of Mozart. Beethoven's melody comes in massive chunks, supported by rough-hewn, four-square harmony. Gone, too, is Mozart's elegant stylization. Beethoven's musical language is direct, pithy, and overwhelming.

Often it speaks of desperate human struggle, and at such moments one senses behind it a clenched fist. "Victory through Struggle" is a recurrent idea in Beethoven's musical language. His Fifth and Ninth Symphonies in particular express Man's heroic struggle with Fate. To Beethoven, this struggle transcends the merely individual. These symphonies speak in humanistic universals—the tragedy and triumph of mankind.

To accommodate expressive content of such magnitude, within the formal framework of the symphony, Beethoven was forced to enlarge its scope. He more than doubled the physical dimensions. Mozart's half-hour symphonic span was enlarged to nearly an hour. To fill this greater framework Beethoven conceived vast and complex musical construction plans, demanding by necessity new and elaborate types of thematic development. The miracle is that he achieved in his far flung tonal edifices such logical cohesion and unity.

Having established the "Victory-through-Struggle" pattern, Beethoven also laid the groundwork for other types of symphonic expression—lyrical symphonism as represented by his Fourth Symphony; while in his Sixth (*Pastoral*) Symphony, evocative of a summer day in the country, he created the prototype for all the "tone paintings" and "tone poems" by which later generations of composers attempted more literal portrayal of situations and events.

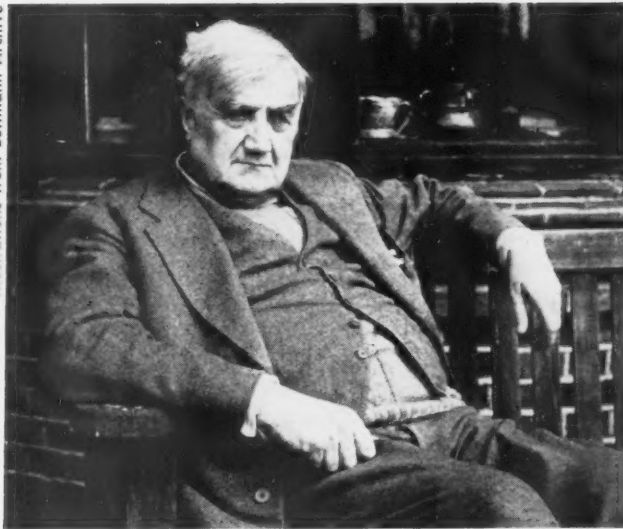
### Romantic Reaction

After Beethoven's gigantic achievements in the realm of the symphony, his death left aspiring younger symphonists of the day in a bad way. What more could they contribute to the medium? Partly as a reaction, men like Schubert, Mendelssohn, and Schumann turned chiefly to lyrical expression. Instead of concerning themselves with the cosmic fate of man, they delved into possibilities for symphonic exploration of

HiFi & MUSIC REVIEW



Illustrations from Bettmann Archive



*Sampling the symphonists. A vast panorama unfolds from classically pristine Haydn (top left) to complex contemporary Vaughan Williams (lower right). Romantic midway stops in this evolution are Tchaikovsky (top center) and Dvořák (shown with his daughter, Magda, at top right). Franck (lower left) infused symphonic form with religious feeling.*

both inner mood and exterior view. Their symphonies constitute a tonal culmination of the early romantic movement which had by then swept over all forms of artistic expression.

In abandoning Beethoven's cosmic humanism, the romantics sacrificed in their symphonies much of the scope and compelling force that Beethoven had been able to infuse into the medium. An abundance of soaring melody with contemplative gentleness suffuses their scores, which in our taut times still carries with it a welcome other-worldly spell.

By the time of the American Civil War, composers had developed tricks designed to intensify those elements that were the special hallmark of the "romantic" musical idiom. Harmonies slithered from key to key, suggesting aching unresolved tensions, inner unrest, and endless longing. This was the new tonal language of chromaticism, alien to Beethoven's musical speech. It was an idiom that had its modern beginnings in certain late Mozart works and which culminated in Wagner's *Tristan und Isolde* Prelude.

Orchestration also underwent striking transformation. In the "classical Viennese style" of Haydn, Mozart and Beethoven, the strings of the orchestra always provided the basic body of sonority with the other choirs (woodwinds, brass, percussion) used as occasional icing for the tonal cake.

But the romantic masters, led by Wagner and Tchai-

kovsky—taking full advantage of improvements in the technology of wind instrument manufacturing—developed two sharply contrasting and highly colored types. In Wagner we have lush instrumental blending and "endless" melody as opposed to the sharply etched sonorities of the Viennese classicists. Tchaikovsky for his part developed, via leads furnished from Berlioz and Liszt, a searingly brilliant orchestral style.

Tchaikovsky brewed his special brand of symphonies with compelling sweep and passion. Even at first hearing, his richly melodic music carries the listener along in a brilliantly colored avalanche of sound and pulls him through the emotional wringer in no uncertain terms.

### Autumnal Harvest

Johannes Brahms, Tchaikovsky's great German contemporary, had the same harmonic and orchestral possibilities at his beck and call. But how differently he used them! Instead of Tchaikovsky's brilliant flashes of constantly changing color, Brahms offers a tonal fabric of rich, darkly glowing hue—a warm aura of heavy gold. Brahms disdained emotional rampage. He worshiped Beethoven's ideal of the symphony as a monumental creation of cosmic grandeur and achieved a wonderful blend of classic scope and romantic lyricism. Indeed, in Brahms the German symphonic tra-



dition ripened into autumnal fruit.

The lush rapture of late romanticism also impressed itself on the work of Antonin Dvořák, who poured the Slavic folk idiom of his native Bohemia into a Brahmsian mold. His Schubertian melodic fertility precluded any strict conformity to that pattern—as the colorful *New World Symphony* so aptly demonstrates.

### Men of God

The late decades of the century also saw two solitary symphonists, both of whom spent many years as church organists. Their profound involvement with matters of Divinity distinctly marked their music and set it apart from the humanistically oriented art of the period. The better known was Belgian-born Parisian César Franck, whose single but now immensely popular symphony was far too earnest and intense to win the applause of his fellow townsmen during their frivolous gaslight era.

Public indifference also dogged Anton Bruckner, who spent his formative years in the organ loft at St. Florian Monastery amid the religious images and fairytale splendor of the Austrian baroque. His symphonies are exalted, if somewhat long-winded, hymns of praise to God and the Glory of His Creation—sonorous, sublime, and basically simple. When Bruckner's symphonies were first presented, the musical public of Vienna was too "sophisticated" to sense the depth of the musical language of a man whose greatest creative impetus came from religious contemplation. Only in recent years, thanks to LP recordings, has Bruckner's music found its way to the hearts of listeners in great numbers beyond the borders of Austria and Germany.

A major and belatedly recognized bridge from the past to the contemporary symphonic style is found in the work of Czech-born Austrian Gustav Mahler. Richly melodious in the romantic tradition, Mahler's music already vibrates with the tense nervousness of the new century. Mahler often derives his themes from the Austrian folk idiom. Simple, songlike little ditties—waltzes and marches among them—crop up amid complex orchestral textures. But soon these childlike simplicities become distorted with episodes evocative now of neurotic fear, then frantic terror, while subsequently degenerate into obsessively churning repetition or shrill caricature. But in the end, Mahler will resolve these conflicts and tensions in a climactic finale of fervent affirmation. In this relentless exposure of personal feelings and often neurotic fantasies in his music, Mahler marks the final stage of the romantic style. In him, musical romanticism reaches an apex of self-involved psychological complexity that could lead only to the atonal masterpieces of Alban Berg.

Mahler marshals huge orchestral forces with the skill and understanding he acquired as one of the great conductors of his era. He virtually revolutionized the use of woodwind, often using them as a massed choir, creating the effect of a separate military band playing within the symphony orchestra. He also augmented the percussion group with such devices as cow bells and birch twigs, using the ensemble for coloristic as much as rhythmic purposes. In four out of his nine complete symphonies, Mahler called for the use of

human voices—either solo, in choral ensemble, or both.

It was as if Mahler needed every possible sound, the whole vocabulary in the language of tone to give expression to those vast yearnings and mystical enormities of his creative imagination. Beyond this, romanticism could not go. It was the epitaph of the era.

Two imposing Scandinavian symphonists, Jean Sibelius of Finland and Carl Nielsen of Denmark (both born in the same year, by the way), played an important role in resolving one of the basic problems of contemporary musical style—how to reconcile a basically regional musical dialect with the great classical tradition represented by the universalism of a Beethoven.

The early symphonies of Sibelius follow the nationalistic-romantic leads of Tchaikovsky and Dvořák; but from the Third Symphony onward, we find the Finnish master developing his own special brand of "northern" classicism—even going back to the same basic orchestra as Beethoven, *sans* tuba and the percussion trimmings that had become so popular at the turn of the century.

### Present Horizons

In our own day, the symphonic form has gone out of fashion to some extent in favor of scores for the dance, for films, or for 10-minute symphony program spots that can be filled with a novelty entailing not too much rehearsal time. The encompassing scope and searching depth of a full-length new symphony finds little nurture in an age that has fallen prey to distraction and lost the taste for contemplation.

Despite this apparent trend, great symphonies are still written, the outstanding contemporary symphonists of our time being England's Ralph Vaughan Williams and two Russians—Dimitri Shostakovich and the late Serge Prokofiev.

First and oldest of these symphonists (he is now in his mid-eighties and has just completed his ninth symphony) Vaughan Williams speaks a unique musical language evocative of the deepest currents of English culture. His terms are not only of English folksong and early Tudor music, but also of William Blake's other-worldly poetic mysticism and John Milton's capacity for blazing indignation. The *London*, F minor, Fifth, and Sixth symphonies are eloquent instances in point.

The foregoing, we hope, will serve as a reminder of how today's LP repertoire provides unique opportunities for journeys of discovery through the entire realm of symphonic music. In variety of interpretation, particularly the record catalogs offer incomparably more than a whole literature of concert-going. Our appended "package" discography is intended as merely a jumping off spot in this respect. We urge home listeners not to confine their "symphonic safari" to the well-traveled path of the old warhorses, but to range far afield and to gain the opportunity of seeing and hearing the whole symphonic territory in broadest and deepest perspective. The works listed in our discography are peaks in the history of music. In addition to enjoyment for their own sake, these peaks also provide the phonographic explorer with the elevation necessary to survey the areas lying between and beyond these musical landmarks.

—END

# Muscovy's Musical Merlin

Rimsky-Korsakov (March 18, 1844–June 21, 1908)

*The placid Conservatory Professor could call forth music of blazing splendor*

By NICOLAS SLONIMSKY

Author of *Music Since 1900*, *Lexicon of Musical Invective*

WHEN *Scheherazade* was first heard in America, the amazed correspondent of the *Musical Courier* exclaimed: "Rimsky-Korsakov—what a name! It suggests fierce whiskers stained with vodka!"

Several decades later, Hollywood's technicolor film makers portrayed the composer as a young marine officer enjoying himself in the Casbah. Inspired by the dancing of a sinuous Algerian maiden, he was shown quickly jotting down the third movement of *Scheherazade* on the back of a wine list; and later that same evening, according to the movie, a Casbah restaurant orchestra played the newly completed suite in highly creditable manner.

The real-life Rimsky-Korsakov was far from such an intriguing figure. His vodka consumption was moderate, although as a young ensign in the Russian Navy, he went to sea and did touch at various Mediterranean ports; but on the evidence of his *Chronicle of My Musical Life*, there were no known contacts with Algerian dancers. His personal life, as a whole, was utterly respectable and not at all conducive to dramatization in color, or even in black and white.

There was nothing in his appearance, manners, conversation, or correspondence to set him apart from the Chekhovian world populated by the Russian intellectuals of 75 years ago. He was a mediocre conversa-

*Professor Nicolas Rimsky-Korsakov in his study—a 1905 photograph from Nicolas Slonimsky's private collection*







*Rimsky as naval cadet and as budding professor.*

tionalist with limited ability as a musical performer. He played piano badly, and as a conductor could give merely adequate presentation from a limited repertory of Russian symphonic works. He wore a professorial beard, used glasses, and lived practically all his life in St. Petersburg, with his wife, Nadezhda Nicolayevna, née Purgold, and growing children. He enjoyed moderately good health, and succumbed to a heart attack in 1908 at the age of sixty-four.

That Rimsky-Korsakov, typical figure of the St. Petersburg academician, could create music of electrifying vitality and brilliant color is not so paradoxical as it might seem. It is well known that writers of colorful and exciting stories are often sedentary and possess little personal kinetic force.

#### **Childhood, the Stars, the Sea, Music**

On March 6, 1844 (according to the Russian old-style calendar) Rimsky-Korsakov's father, a 60-year-old middle-class citizen from the small town of Tikhvin, in the Novgorod district, wrote down in his pocket almanac: "Nika, born at 4:53 p.m." The mother, Sophie, was an illegitimate daughter of a rich landlord named Skariatin.

As a child, Nika stuttered and his parents feared that he would never learn to talk normally. He was compulsively tidy and cried when he even dirtied his hands or fingers. He also had one overwhelming passion, a toy drum, which he pounded in-

38

#### **THE BEST OF RIMSKY-KORSAKOV**

As Recommended by  
Our Record Review Staff

Scheherazade—Symphonic Suite  
Philadelphia Orchestra, Ormandy  
Columbia CL 850

Capriccio Espagnol  
Russian Easter Overture  
Detroit Symphony Orchestra, Paray  
Mercury MG 50039

The Golden Cockerel—Suite  
The Tale of the Czar Saltan—Suite  
Philharmonia Orchestra, Dobrowen  
Angel 35010

cessantly. From the drum to a real musical instrument was a natural transition, and before too long he was trying to play the piano.

His older brother was a naval officer and his sea duties fascinated the young boy. When he learned to read, his favorite books were stories of ocean voyages. He also liked astronomy, and at the age of twelve wrote to his mother: "I woke up during the night and to my great delight I saw Orion, Betelgeuse, Sirius, Castor and Pollux, and many other stars."

Rimsky-Korsakov's interest in music took a sharp upturn at the age of thirteen after he had seen his first opera in St. Petersburg. He wheedled fifteen kopeks from his parents to buy music paper, and because he adored Italian opera, made an attempt to arrange the sextet from *Lucia* for piano. Gradually his horizons broadened and he began to appreciate symphonic music; Beethoven's *Pastoral* Symphony became for him "the best in the world."

Music was not a career for a young man in old Russia. So he was trained for naval service, and in 1862 was sent on a three-year cruise aboard the clipper, *Almaz*. The ship reached the port of New York in 1864, while the Civil War was raging. The Russians were then regarded as dear friends of the North

*With fellow crewmen in New York aboard the clipper Alma—  
Ensign Rimsky-Korsakov at right.*



Sovfoto

**HiFi & MUSIC REVIEW**

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and on the occasion of the arrival of the *Almaz*, Longfellow wrote an ode of friendship to the Russian Czar.

The ship proceeded to Brazil, where the young ensign was enchanted with the tropical climate and naively expressed his amazement at winter in June. The voyage was planned to be around the world, but in Rio de Janeiro the Captain received orders to return to Russia. The trip back through Gibraltar and into the Mediterranean offered the chance for a brief visit to the Casino in Monaco, where several gold coins were lost at the gambling

### Career in St. Petersburg

Rimsky-Korsakov was only twenty-three when the critic Vladimir Stasov wrote the famous article in which he referred to "a small but already mighty company of Russian musicians." He had in mind the members of the so-called Balakirev Circle—of which Rimsky-Korsakov was one. It is impossible to say how Stasov's rather generalized and anonymous reference became crystallized in a definite number: *The Mighty Five*. But thenceforward, Rimsky-Korsakov took up the banner of Russian nationalism, with

the St. Petersburg Conservatory, he had to teach and learn the rules at the same time. Even when internationally famous, he complained of his inability to work with professional dispatch: "I work inefficiently; I set down wrong notes on paper; I seem to be unable to fix a relatively simple rhythmic idea, and at times cannot find the right interval without trying out the melody on the piano. While copying the final draft, I cannot remember even a couple of bars correctly, and have to follow the original note for note. . . . Non-Russian composers work steadily to old age; consider, for instance, Wagner and Verdi. I am fifty-eight years old, and apparently for a Russian it is old enough."

This fatigue and self-proclaimed old age at fifty-eight was part of Rimsky-Korsakov's Russian moodiness; but as a matter of biographical fact, there was no slackening in his energies to the very end of his life. During the abortive Russian Revolution of 1905, Rimsky-Korsakov fought valiantly against the attempts of authorities to expel conservatory students for participation in political meetings, and found himself relieved of his duties as a result. Even during the last week of his life he was busily engaged in a fight with censorship officials who demanded the deletion of some allegorical lines in his operatic setting of Pushkin's text of *The Golden Cockerel*; for it came too close to satire on the Russian government of the last Romanoff. He refused to compromise, and as a result, the opera was not produced until after his death.

### Lure of the East—New Scales and Rhythms

Russian composers have always felt a strong attraction to the Orient, not the fabled Orient of Cathay and Cipango, but the trans-Caucasian Persian East and the rich subcontinent of India, so full of bright sun and of dark mystery. *Scheherazade* was the earliest revelation from Rimsky-Korsakov's palette of this splendidly accoutered Orient. The culmination of his Oriental idiom was also his final masterpiece, the opera *The Golden Cockerel*, the work of a musical Merlin in its vi-



*Rimsky in his last years, flanked by his daughter and by the young Igor Stravinsky, then his pupil.*

table. Then the ship turned back to the Straits of Gibraltar and by way of England and Norway returned to St. Petersburg.

This was the most exciting geographic event in Rimsky-Korsakov's life. He later made several visits in Germany and in France; but by that time his heart was with his work in St. Petersburg, where he had become professor at the Conservatory. In the meantime, history was being made in Russian music. Mussorgsky sounded the slogan, "To the new shores," and the new shores were definitely of nationalist Russian configuration, as opposed to the Western European influences represented by Tchaikovsky and Anton Rubinstein.

Balakirev, the mentor and only trained musician of the lot; Cui, the music critic and military writer; Borodin, the chemistry professor; and Mussorgsky, the genius without a permanent occupation.

At first, Rimsky-Korsakov was quite militant in his nationalism, even using Russian indications of tempo and expression marks in his early manuscripts. For publication, however, he changed them to the traditional Italian. Like his colleagues of the *Mighty Five*, Rimsky-Korsakov felt a sense of inadequacy as a composer. He was self-taught and had avoided the rigorous training that in Germany or France was a matter of routine. When he was appointed professor of harmony at



# MUST YOU SHAKE THE WALLS?

By HERMAN BURSTEIN



*Well, if you turned it up too loud—it could happen.*

"Turn it down," she shrieked.

"I can't," he bellowed in desperation. "The bass would drop out." And so, to shore up the foundation of his music, he shook down the foundation of his house, which then collapsed. Unable to withstand the onslaught of decibels, his marriage, too, went on the rocks. Finally he stopped to reconsider the loudness situation—was it necessary?

To him and to other less hypothetical-listeners, it may still be news that hi-fi no longer has to be a blasting agent. The once wild beast has been tamed by a device called a "loudness control," now part of most quality amplifiers and pre-amplifiers. It differs from an ordinary volume control somewhat like a Leica differs from a Brownie. Its theory of operation is one of the niftiest ideas in modern hi-fi.

Music derives sparkle and brilliance from the highs. But, body and warmth stem from the bass. We associate bass primarily with tympani, bass viol, piano, cello, tuba, and bassoon. Yet many other instruments, even flute and cymbals, contribute something to this "warmth-generating" region of sound, whose upper limit we might set at about 400 cycles.

If the bass is weak in comparison to the middle and high tones, the music appears thin and tinny, possibly even grating on the ear. When the bass is in balance with the rest of the music, it preserves not only the

texture of tonal sound but also the distinctive "personality" of each instrument, the quality called timbre.

Adequate reproduction of bass thus becomes a touchstone of high fidelity. Unfortunately, adequate bass depends not merely upon the capacity of your audio equipment, but also upon the *volume* at which you listen.

At reduced volume, the bass notes *seem* to fade away more than the rest of the music. This is a peculiarity of human hearing shared by all of

us—a natural trick of our ears. It is this natural failure of the human ear to hear bass at low volume that tempts the hi-fi listener to restore the full loudness level of the orchestra in the confines of his home.

The apparent loss of bass at moderate listening volume is called the Fletcher-Munson effect, so named after two scientists who in the early 1930's conducted pioneer research into the mysteries of human hearing.

To illustrate this Fletcher-Munson effect, imagine yourself in a concert hall, listening to a string group of four bass viols, four cellos, and four violins. Although it is doubtful that any music has ever been written for quite such a "combo," this 12-tette admirably serves the cause of our argument. Let us further suppose that the viols, cellos, and violins are playing so that each kind of instrument sounds equally loud to our ears.

Now we switch our imagination to our living rooms,



where we are listening to the same music on the phonograph. If we turn up the volume control on our amplifier so that the music in total sounds as loud as it did in the concert hall, we will hear the four bass viols, four 'cellos, and four violins just as in the actual concert.

Next let us imagine that we turn down the volume somewhat. The Fletcher-Munson effect immediately "swallows up" some of the lower instruments. Suddenly we seem to be listening to three violins (instead of four), two 'cellos (instead of four), and only one bass viol (instead of four). The tones ('cellos) are somewhat reduced in comparison to the middle and high notes (violins), while the lowest notes (bass viols) have almost vanished.

If we reduce the volume further, it seems as though all the bass players and all but one 'cellist have left the scene, while two violinists keep fiddling away at the top. We hear no low bass whatever and only a thin remnant of medium bass. Only the middle and high notes remain prominent.

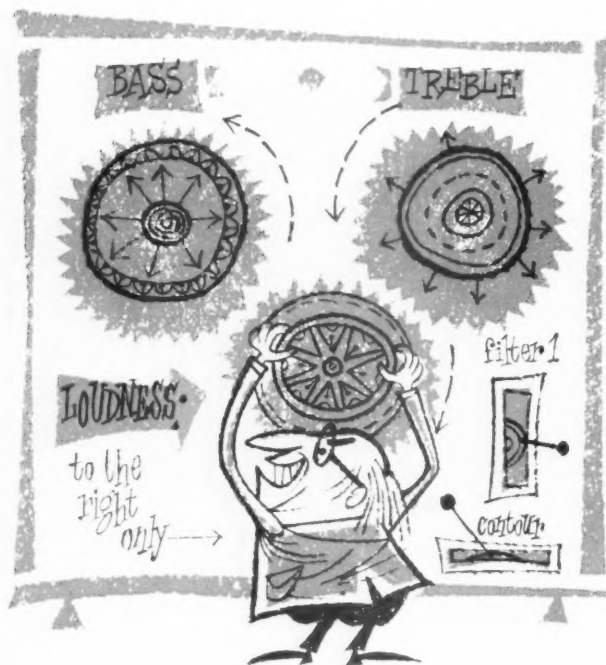
This explains why some hi-fi fans run their equipment loud enough to approach the volume of sound at a live performance. To enrich the music with its full share of bass, the audiophile must turn the volume way up, thereby restoring the original balance between the bass and the rest of the music.

But raising the roof with fortissimo blasts is not really a necessary condition of high fidelity. The fact is that music *can* be reproduced in proper balance at moderate levels suitable to the apartment dweller, the night owl, or the individual who just happens to like his music more quiet.

Musical balance can be achieved even at low listening levels simply by boosting the bass. This brings back the instruments "lost" by reproduction of the over-all volume.

There are two ways of doing this. A) Just turn up the bass control whenever you lower the volume. B) Use the "Loudness Control."

The loudness control acts as a kind of automatic



linkage between the volume control and the tone controls. Whenever you turn down the volume, it automatically alters the setting of the tone controls to prevent any part of the music from dropping out. Fullness and richness of sound are thus retained even at lowered volume.

Of course, this is an illusion played on the ear. By distorting the natural balance of music, the ear is made to hear natural balance in a diminished dimension of loudness.

This kind of trickery played on our senses works somewhat like perspective in painting. By "distorting" the natural angles, the painter tricks the eye into perceiving natural space relations even in the diminished dimensions of his flat canvas.

Actually, the loudness control does nothing that could not be achieved by individual adjustments of treble and bass controls for every setting of the volume control. The advantage of the loudness control is that it is all done automatically. Instead of having to fuss over three knobs (volume, bass, and treble) every time you want to change the volume—all you have to do is turn one knob and all three factors fall into place to provide the illusion of a full tonal perspective.

Still, the loudness control is no panacea for the multiple ailments of knob-twiddling. Like most technical devices, it fails to take account of that obstinate obstacle to complete automation: the human factor. And in music, as in any art, the irrepressible elements of individuality still command a respect that elsewhere is often denied to them.

#### Findings of Fletcher and Munson

The findings of Fletcher and Munson, which form the basis of loudness control design, are based on the *average* hearing characteristics of a large number of people.

But the hearing characteristics of nearly every *individual* will depart in some degree from the average. For some persons the departure is great enough to render unsuitable a loudness control designed upon the average.

For a given listener, it may sometimes produce just the right amount of bass emphasis. But for another it may provide too much or too little, either of which can be annoying.

Still another variable jinxes the operation of a fully automatic volume compensation. Not all records are equally loud with respect to a fixed reference level. A musical pianissimo, for instance, may be recorded at a

*"... the listening tastes and characteristics of nearly every individual will depart from the average ..."*

*"... the loudness control acts as a kind of automatic link between volume and tone controls ..."*

higher level and hence create a stronger signal on one disc than another. (Many attempts have been made to standardize this so as to attain minimum distortion and optimum signal-to-noise ratio on the disc, but some record companies still believe that the record that sounds loudest sells best.) These variations in relative loudness level on the disc itself fool the automatic control into applying inaccurate tonal compensation. For instance, for a very loud, screaming type of record, the control must be turned quite low to obtain a medium volume level. But the automatic device doesn't "hear" the actual loudness. It only "knows" that the volume setting is quite low. From this it concludes that the music is playing very softly and applies far more bass boost than the actual loudness level demands. The obverse, of course, happens on records that just barely whisper at normal volume settings.

Like all robots, the automatic loudness control lacks the judgment to deal with "exceptional" situations. Hence, provisions must be made for the listener to "over-ride" his robot control, much as an airplane pilot can override his automatic "George" in emergencies. Practically all modern hi-fi systems have a switch for "disabling" (i.e. cutting out) the automatic loudness compensation. Still another refinement lets the listener choose varying degrees of compensation, in case the standard Fletcher-Munson characteristics do not suit his ear or his discs.

Because of these problems, some hi-fi fans feel that they are better off not to use the loudness control at all but make the various balance adjustments separately on the tone controls whenever they want to play their music low. In this, they resemble drivers who distrust the automatic choke on their cars and prefer to regulate the mixture with a hand choke, which enables them to take into account such vagaries as the weather, the idiosyncrasies of their particular car, and their pet theories for starting the engine. Endless analogs apply to the hi-fi situation.

But like the automatic choke, the automatic volume control is a welcome convenience for the vast majority who don't quite trust themselves to adjust their machinery (whether automotive or hi-fi) by ear. The loudness control will provide approximately accurate balance with a minimum of bother. It affords the convenience of a single-knob control for the non-technical listener as well as the possibility of playing music softly without apparent bass loss.

-END

## LOUDNESS-OGRAPHY

Not all preamplifiers/amplifiers are equipped with a method of securing loudness compensation. Some manufacturers maintain that it produces "unrealistic" sounds since it assumes that the treble and bass controls are operated "flat." Others claim it suppresses the dynamic range of music and thus "mutes" the hi-fi system into producing sounds that refute the purpose of high fidelity. The purchaser should experiment with loudness controls at the showroom or have the effect demonstrated to him, before making a final decision.

The following list is not complete but rather, represents a cross-section of preamplifiers/amplifiers that have loudness compensation.

### Composite Amplifiers

Altec Lansing	344-A	Knight	KN-530
Bell	2325	Lafayette	LA-40
	2360		LA-59
	3-DT		LA-69
Bogen	DB-115	Madison Fielding	A-15
	DB-130		
	RR-501	Newcomb	1010
	RR-550		1012
Eico	HF-20		1020
	HF-52		2500
Electro-Voice	A-20-CL	Pilot	AA-903-B
Fisher	CA-40		AA-920
	500		HF-30
General Electric	PA-20		HF-42
Grommes	10-PG-8		SM-244
	15-PG-8	Precise	AMW
	20-PG		
Harmon-Kardon	A-12	Radio Craftsmen	C-250
	A-120		
	A-1040	Scott	99-D
	TA-12		210-F
	TA-120	Sherwood	S-1000-II
	TA-140	Tele-Matic	KB-403

### Preamplifiers

Altec Lansing	440-C	Interelectronics	
Bogen	PR-100-A	Lafayette	LT-30
Dynakit		Madison Fielding	PR-45
Eico	HF-61	Marantz	
Electro-Voice	PC-1	McIntosh	C-8
Fisher	400		
	80-C	Newcomb	
Gray	AM-3	Pilot	SP-215
Grommes	207-A	Radio Craftsmen	CA-11
	212		





*Starry-eyed lovers and spring balances readily respond when they hear "our song."*

# Livid Lingo

*Load up with the simple explanations in this glossary and you won't have to turn and run when the next seasoned hi-fi addict throws some livid lingo in your direction*

## RESONANCE

*("They're Playing My Note!")*

"THEY'RE playing our song!" the lovers sigh when they hear the tune that originally accompanied the plighting of their troth and the sealing of their cosmic affinity.

Not alone starry-eyed lovers, but many more prosaic "bodies"—even such unlikely items as suspension bridges, tidal basins formed by islands and continents, window-panes and beer-bottles—each of these has its own "song," a particular frequency, or note, to which it is tuned by its very nature. When this note comes along, the object leaps into strong "sympathetic vibration."

"They're playing my note!" the vibrating object ecstatically proclaims. This exaggerated response of

the object is called "resonance" and the particular frequency that evokes it is the "resonant frequency."

We are surrounded by resonances in our daily lives. The strings on a musical instrument are sharply resonant—each to a particular note. A wooden box, a cooking pan, a wall panel and dozens of other objects found in every home have their own resonant frequencies.

The classic high school illustration is offered by a lead weight hanging on a spring. When given a push, the weight bobs up and down at a certain frequency, which is the natural "resonance" of this "system." This is a simple visualization of the two elements present in every resonant system: springiness and mass. Resonance may be obtained by using capacitors, which are "springy" to the currents flowing into them, and coils, which react like "mass" to the same currents.

**HiFi & MUSIC REVIEW**



To change the resonant frequency in our first example, soften the spring or add to the weight at its end and it will bounce more slowly. The frequency has been lowered. Reduce the weight or stiffen the spring and the bounce will be faster. The frequency has been raised.

In the hi-fi system, resonances swarm like bees. It is a good thing to be able to recognize some of the more common ones when you are buying or using hi-fi components.

### Turntable resonances

Let us start with the record changer or turntable, usually mounted on springs. The springs are there to keep the tone arm and turntable combined from being upset by external vibrations—including shaking that can be caused by heavy bass notes emanating from the speaker system.

Suppose that the turntable and its springs resonate at 40 cycles. Now if the speaker puts out a strong 40-cycle note, the turntable, instead of ignoring it, may take off in a wild dance. "They're playing my note!" it shouts, and sends this 40-cycle vibration back to the tone arm and cartridge, which promptly send it on to the speaker, which just as promptly sends it back to do more shaking. This state of affairs is known as "acoustic feedback," a snake-chasing-tail process that causes serious distortion and, if bad enough, may even damage the equipment.

The remedy is a turntable that resonates at a frequency well below any that may come out of the speaker, say below 15 cycles. Most high-quality turntables and changers are designed with this in mind. If, however, you run into a case of turntable shakes, add weight to the table or use softer springs or do both. That will get the resonance down out of the way.

A covey of resonances nests in the pickup and arm. The record groove wiggles are pushing the stylus rapidly from side to side while the spring that connects the stylus to the horizontally-moving weight of the arm acts to return it to center.

Suppose this spring and the arm-mass resonate at, again, 40 cycles. When this note comes along and agitates the stylus, it will simultaneously give the arm a real case of the shakes. It is as if you were holding

the end of the spring in our initial example, with the weight hanging on the other end, and moving your hand up and down in time with the resonant frequency. The additional motion you would impart to the weight would certainly be highly exaggerated.

The remedy for this is again to get the resonance down out of the way, below 15 or 20 cycles, where no musical frequencies normally occur. Sufficient horizontally-moving mass in the arm will do this and most high-quality arms are so constructed that they have sufficient mass. A pickup with a soft spring, called "high compliance" by the engineers, also helps. Control of this "arm resonance" is important not only because the excess vibration causes distortion and record wear, but also because the bass response of the pickup falls off rapidly below the resonant frequency. Hence, the lower the resonant frequency, the more favorable the chances of reproducing the very low bass smoothly and clearly.

The tiny mass of the stylus in the pickup, plus the stylus spring, plus the springiness of the record material will create a pickup resonance at the other end of the scale, the "top resonance" or "armature resonance." This is a real killer of high fidelity sound. It sets up a sharp peak in the treble that is nasty to listen to, exaggerates surface noises and messes up transients.

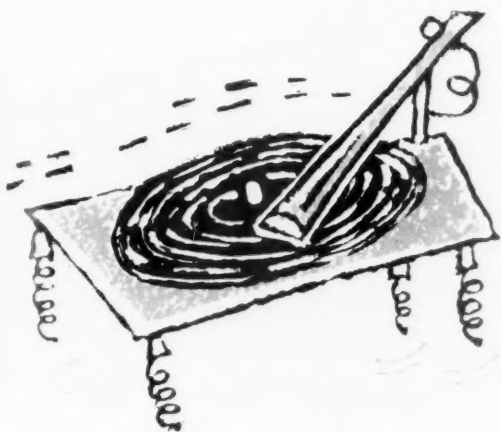
The heavy pickups of old resonated anywhere from about 5,000 cycles up. A tremendous advantage of the new highly-refined pickups is that the stylus assembly has been made light enough to get the armature resonance up and out of the way, say about 15,000 cycles. Free from this resonance, the pickup can produce clean high frequencies, without the sharp, harsh sound of peaked response.

### Speaker resonances

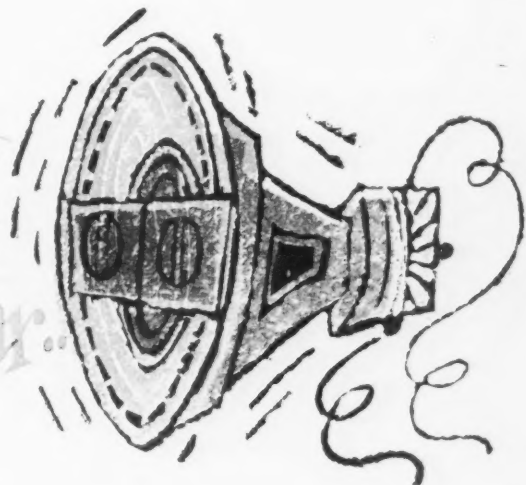
If we hop over to the speaker, we run into another set of resonances. One of the most significant is the "bass resonance" that influences the sound of your speaker in its lower region. It is formed by the combined weight of the cone and the voice coil and is affected by the flexible fastening that secures the edge of the cone to the frame of the speaker. The bass resonance is in the range below 150 cycles.

(Continued on page 48)

*With many a turntable and speaker, "my note" has a 40-cycle frequency.*



*Shake  
me daddy  
40cps  
to the bar.*



# POTPOURRI IN TAPE STEREO

Notes on a "beginner" stereo package from Concertapes

By RODNEY H. WILLIAMS

WHEN I first put "classical" music tape stereo in my home, friends would ask, what does jazz and pops sound like in stereo? I didn't have the answer to their questions since I was reluctant to invest in full stereo reels of jazz or pops without first hearing this kind of music stereophonically.

Does the new method of reproduction enhance jazz and pops enough to justify the additional cost of stereo tapes over discs? After looking around I found a handy little package to suit a variety of musical tastes—the Concertapes Stereo Starter Set. This provides a perfect means to answer the above question and to demonstrate for your friends (and yourself) just how classical music, jazz and pops sound in stereo.

## Vol. 1—SILK, SATIN AND STRINGS

Jalousie; Sleepy Lagoon; Holiday For Strings; From This Moment On; Laura; Fallin' In Love With Love.

Here we are presented with the

lush orchestral arrangements of "The Sorkin Strings." Our ears have now become so accustomed to this style of whipped-cream and B & B liqueur presentation that we've stopped counting calories on our musical diet and just succumbed to gluttony.

All of which makes this tape so much the more tasty and successful—there's enough here for a good portion of dessert without the danger of too much. The stereo sound is rich, with a beautiful roundness to the orchestral tones. No feeling of being "boxed-in" (as is quite often found in a studio-taped album) could be detected.

Don't be misled by the title—you'll hear other instruments of the orchestra besides strings. The fiddles occasionally have a bit of edginess, but are not offensive. The arrangements are satisfying, with the sole exception of *Holiday for Strings*—the *raison d'être* of this pleasing composition is destroyed by somewhat misguided orchestration. But right at its heels comes the most exciting version of *From This Moment On* that I've encoun-

tered—served with a cha-cha beat begging to be danced to. In fact, several of the other selections are very danceable. All in all, a tape providing two avenues of enjoyment.

Vol. 2—BIG BEAT WITH MIKE  
Take The "A" Train; "C" Jam Blues; Cherokee; After You've Gone; Lover; One O'Clock Jump.

This tape takes right off with a couple of socks to the drums to sit you straight up—if you're feeling languid. Mike Simpson and his Big Band sound like they are just that, know it, and make the most of it.

They have been stereo taped in an excellent manner—very close up, though, which may not be to everyone's taste. The Mike's Big Band has an even spread between the two speakers with no "hole-in-the-middle" feel.

This tape furnishes both good listening and music for dancing. The arrangements are predominantly full-blown and suitable for listening from your living room chair. Some may question the "jazz" element mentioned in the liner notes—jazz purists being likely to take exception. But what you do find here is worthy music of its genre—more than worthily presented.

Vol. 3—LIGHTING THE TORCH  
There's A Small Hotel; It's All Right With Me; Take Me In Your Arms; Taking A Chance On Love; Moonlight In Vermont; Thou Swell.

This volume of the Starter Set gives you The Jay Norman Quintet with Martha Wright singing *It's All Right With Me* and *Taking A Chance On Love*. The Quintet is an excellent combo, and Jay Norman at the piano continues to back up my enthusiastic impression of

(Continued on page 66)

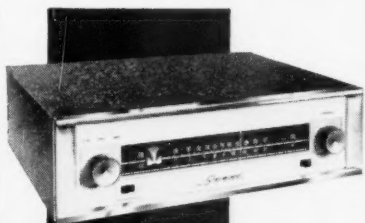
HIFI & MUSIC REVIEW



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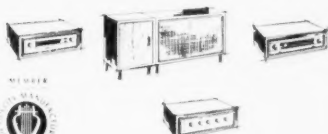
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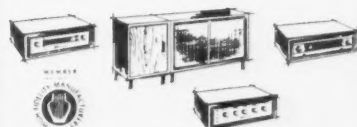
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## MUSCOVY'S MERLIN

(Continued from page 40)

America came last in the line of the international conquests won by Rimsky-Korsakov's highly colored music. As late as 1905, the Boston critic, Louis Elson, proclaimed, "The Russians have captured Boston! . . . The *Scheherazade* engagement began with a bombardment of full orchestra, under cover of which the woodwinds advanced on the right. The violins now made a brilliant sortie on the left flank of the main body. It was a magnificent charge; at one time the concertmaster was quite alone, but his cavalry soon rallied around him. A furious volley of kettle-drums followed. . . . At this the entire audience—including some very big guns—surrendered."

### A Russian Ghost in Tin Pan Alley

The surrender of Boston to Rimsky-Korsakov was nothing in comparison to the abject submission a generation later of Hollywood and Broadway. This conquest was accomplished by infiltration. A goodly contingent of excellent Russian musicians came between 1905 and 1920 to seek their fortunes on these shores and in so doing colonized first Broadway and later Hollywood. With the advent of talking pictures, their services as skilled arrangers and composers were soon in heavy demand. The film industry was still under the spell of sheiks, odalisques and suchlike Oriental characters, and music à la Rimsky-Korsakov, fragmentized and diluted, suited

these subjects perfectly. Thus, under jejune palm-trees, sufficiently tropical to create the illusion of luxuriance, Rimsky-Korsakov's pristine muse became transformed into a Jezebel-like courtesan, redolent of aromatic oil from Makassar, and adorned with tinkling ankle bracelets.

On Broadway, too, public taste of the day demanded exotic spectacles, painted with Oriental colors. By watering down Rimsky-Korsakov's Russianized Orientalism, the composers of New York could arrive at the right formula for success. Many a popular hit of the 1920s, derived melodic and harmonic turns from Rimsky-Korsakov and other Russian composers. Even cowboy songs began to sound like the *Song of India* from *Sadko*, with a pentatonic scale for its melodic foundation.

Last, not least, sound tracks of virtually all movies set in Casablanca, Cairo, Tangier, etc., to say nothing of those for the sumptuous travelogues across Oriental lands, vibrate with Korsakovian chromatics. These are amply supported by luscious Kostelanetz-type harmonies, with every interstice of seventh and ninth-chords filled in to saturation—all this arranged for the most glutinous combination of strings, woodwinds and brass, forming at climactic points a vast and all-pervasive plasma of sonority. Rimsky-Korsakov would probably have shuddered at this lateral offspring of his creative imagination. But the genealogy cannot be denied, despite its monstrous mutation.

In the half century since his death

in June of 1908, Rimsky-Korsakov has become an object of veneration throughout his native land. His operas are standard repertory on all Russian stages; his symphonic works, and his songs are as greatly loved as they ever were. But there is a decided shift in the appreciation of his art outside Russia, and particularly in the United States. *Scheherazade*, once a mainstay of symphonic programs (the operas have never gained a real foothold here), has now moved into the less elevated locale of summer concerts or the "Pops," has been arranged for small instrumental ensembles, and further degraded by indiscriminate jazzification. The once mysterious and exotic art of Rimsky-Korsakov is now in public domain, not only juridically (for there is no American copyright on Russian music), but also esthetically. The rainbow of Korsakovian hues has faded, largely through the abuse of these colors by imitators and unintentional traducers. Whether the thrill of the original impact can ever be restored, with or without "high-fidelity," is a question. In the meantime, the pale ghost of Rimsky-Korsakov flits through bits of popular music, in would-be exotic ballads, in the booming sound tracks of the movies, in the very flavor of popular-styled modernism. This transmutation of Russian Orientalism continues unabated. The final product may bear no visible—or audible—resemblance to the original Korsakovian seed, but the great Russian has effected a sea-change of tremendous proportions, spread over an astonishing area of chronological time and geographical space. —END

## LIVID LINGO

(Continued from page 45)

Applying a strong push to the speaker at its resonant frequency makes it take off in an exaggerated motion, causing peaks and distortion. This speaker resonance may be controlled in a number of ways, including a variety of speaker enclosures that "damp" or muffle it. The important thing is to push the resonance as low as possible in the scale because a speaker will not respond well to notes lower than its

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the resonances that flourish within the hi-fi system itself and the problems they raise. Project this awareness to a consideration of the environment wherein the hi-fi system functions—the studio or auditorium where a performance is recorded or broadcast and the room in which it is reproduced—and you will appreciate the multitudinous problems that must be solved if we are not to hear a myriad of sharp, demanding voices, each proclaiming "Hey, there! They're playing my note!" —END

HIFI & MUSIC REVIEW

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## BEST OF THE MONTH

Reviews by:

MARTIN BOOKSPAN

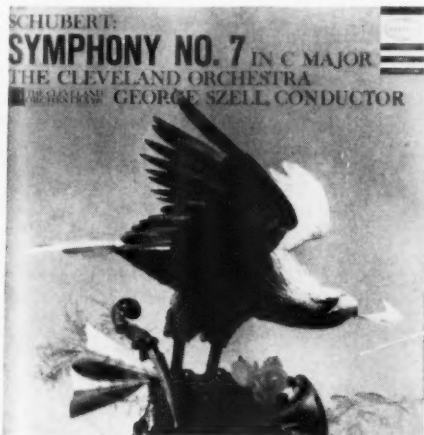
DAVID RANDOLPH

KLAUS GEORGE ROY

## Symphonic Varieties

● **SCHUBERT: Symphony No. 9 in C Major.**  
The Cleveland Orchestra, George Szell cond.  
Epic LC 3431.

I first heard George Szell conduct the "Great" Schubert C Major Symphony fifteen years ago in Boston. Ever since that time I've been waiting for a Szell recording of the score. Here it is, and it has been well worth the wait! Szell brings immense strength to the music, a drive and surge which are irresistible. There is an inexorable forward motion throughout which leaves one limp at the end.



Tempi seem just right, balances perfectly adjusted. The Epic engineers have enveloped the performance with a big, resonant acoustic which matches the conception to a T. Here is one of the truly "epic" recordings of a work from the great classic repertoire, an accomplishment wholly comparable to Klemperer's recent recordings of Beethoven and Brahms symphonies.

M. B.

● **TCHAIKOVSKY: Symphony No. 2 in C Minor, Op. 17 ("Little Russian").**  
Philharmonia Orchestra, Carlo Maria Giulini cond. Angel 35463.

JUNE 1958

**For Those Who Want Their Symphonies Heroic**—Epic offers George Szell and the Cleveland Orchestra in a thrilling reading of Schubert's "Great" C Major (this page), while Otto Klemperer with the Philharmonic for Angel bring us a monumental Brahms First (p. 53).

**For the "Offbeat" in Romantic Melodrama**—Sir Thomas Beecham with superb actors, soloists, chorus and the Royal Philharmonic gives the first recording ever of Lord Byron's *Manfred* with Schumann's music on Columbia (this page).

**For Elegant Romantic Pianism, Lyrical and Pyrotechnic**—Listen to Dame Myra Hess in Schumann-plus-encores for Angel (p. 54) and to Liszt's *Hungarian Rhapsodies* by Cziffra for the same label (p. 55).

**For Definitive Recording of an 18th Century Italian Masterwork**—Be sure to lend an ear to Vivaldi's *L'Estro Armonico* concerto grossi with Mario Rossi directing for Vanguard (p. 75).

● **DVOŘÁK: Symphony No. 2 in D Minor, Op. 70.**  
Hallé Orchestra, Sir John Barbirolli cond.  
Mercury MG 50159.

Here are two superb examples of 19th century nationalism expressed within the format of the classical 18th century symphonic medium. In the Tchaikovsky symphony, Russian folk tunes are actually incorporated into the score, accounting for the "Little Russian" subtitle. The Dvořák too, despite the insistence of the composer's biographer, Alec Robertson, that "the work shows him looking to Vienna rather than to Prague," exudes a spirit that can only be called Bohemian.

Though neither work can be termed a standard item in our concert halls, both have been well represented in the recording catalogues. Giulini, who scored a personal triumph conducting the Tchaikovsky with the Chicago Symphony Orchestra during the past season, gives us a performance with lots of bounce and sparkle. The Angel recording is superb: rich, full-blown and clear. I have no hesitation in placing this at the head of the list of available recordings of Tchaikovsky's *Little Russian* Symphony. A colorful reading of Moussorgsky's *A Night on Bald Mountain* completes the second side, and here Giulini shows a keen ear for clarifying orchestral texture. He clearly is a conductor to watch.

Barbirolli is unusually successful with

the Dvořák; from the brooding melancholy of the opening to the healthy exuberance of the ending everything is part of a broad and unified conception. Here, at last, is a performance to place alongside Schmidt-Isserstedt's masterful one on London's LL-778, now withdrawn. There is greater brilliance in the sound here than in Angel's recording of the Tchaikovsky symphony, but I would have wished for some of Angel's sound warmth.

M. B.

## Beecham's Byronic Fling

● **SCHUMANN: Incidental Music to Byron's "Manfred," Op. 115 (complete recording).**

Royal Philharmonic Orchestra with BBC Chorus, Soloists and Actors, Sir Thomas Beecham cond. Columbia M2L 245 2 12".

To become acquainted, after decades of wide-ranging listening, with the largest work of a great composer which up to then had been shrouded in a mythical half-existence—that is an exciting moment. Ask anyone about Robert Schumann's *Manfred*, and you will hear about the overture by that name which may be found on four LP discs. Once again, Columbia has offered us both a gift and a prize, with the first complete recording of *Manfred*: a melodrama with text by Byron, music by Schumann, acted, sung, and played. Sir Thomas Beecham puts us in his debt by this revival, lovingly pro-

duced, superbly performed and recorded.

Byron's poem is self-revelation of the most shattering clarity. "Cold, cold even unto the heart" is this artist-magician Manfred, who lives like Faust and dies like Don Giovanni. Schumann's fascination with this character, the epitome of literary-philosophical romanticism, was inevitable. As Charles Burr writes in his exceptionally thoughtful and stimulating notes (which also omit much basic information the consumer needs), "Manfred sought madness and could not find it. Schumann clung to sanity—as great art is, I think, an expression of magnificent sanity—and could not hold it." The composer succeeded in a remarkable feat for what is ostensibly a melodrama. Often, the music has no direct dramatic relation to the text at all; it comments upon it while it is recited, thus becoming a sort of spiritual observation on what transpires. Excerpts from various other pieces of Schumann hover in the background, not exteriorizing the action but, as it were, meditating upon it. It is a strange work, impossible to classify; yet in its mystery moving and deeply impressive. A theatrical and musical director of genius could mount the work for the stage with striking effect.

George Rylands, who recites the title role, appears to *act* the part rather than *be* it. Later, one suddenly realizes that this stilted declamation may be intentional; for Manfred, like Byron, was an actor as much as a man, a person who pretended and posed and fought against himself. Jill Balcan as Ascarte does not have quite the bewitching voice and inflection one waits for. The finest acting of the cast is done by Laidman Browne as A Spirit and as the Abbott of St. Maurice—two great characterizations. The solo singers and the chorus are first-rate in their brief appearances. All considered, one of the most singular releases of the season, and one of the most worthwhile hearing.

K. G. R.

## Dissent on Schoenberg

● **SCHOENBERG:** *Violin Concerto, Op. 36; Piano Concerto, Op. 42.*

Wolfgang Marschner (violin), Alfred Brendel (piano) with the Southwest German Radio Orchestra, Michael Gielen cond. Vox PL 10530.

The musician intensely interested in Schoenberg will surely acquire this disc, on which are superior performances of the two concertos, each in its second recording. If the average music lover for whom most moderns hold no terrors chooses to give this release a wide berth, I regret to say that he will have my complete sympathy.

As moved and impressed as I was by Schoenberg's opera, *Moses und Aron* (see last issue), each hearing of these two works repels me more. The Violin Concerto, which had fascinated me when I heard Louis Krasner play it in January, 1952, now seems incredibly strained and unnatural to me; the Piano Concerto I heard only 24 hours before playing this disc, from Glenn Gould and the New

York Philharmonic under Mitropoulos, liking it much less the second time through. This is all very personal, I am aware, and one will look in vain for an "objective" appraisal. Nor would I wish to be disrespectful toward a composer much of whose work I admire, and who is unquestionably one of the most influential masters of our century.

Schoenberg claimed to have no interest in the finding of the twelve-tone row by listeners and theorists, and it is true that these ears are not helped by any amount of explanation and study, nor by the annotator's statement that the two concertos are sublime. I may be completely wrong; but with all the unquestioned structural genius, the undoubted intensity, sincerity and passion the composer felt, these pieces seem still-born. Many moments of textural and coloristic fascination do not make up for minutes on minutes of sound which is plain ugly. Ugly, that is, not by the here inapplicable standards of Bach and Beethoven and Brahms, but by those of Stravinsky, Bartók, Hindemith, and even Berg and Webern. In



both works, the obsession with the repeated-note pattern is a killing one, and the melodic substance will not be whistled—as the composer naively hoped—as long as the human ear is built the way it is. To be sure, there is a degree of charm in the closing Rondo of the Piano Concerto, a fine shape and lyrical flight in the slow movement of Violin Concerto. But the denial of interval tensions at times wreaks havoc with the sensitive ear; it was typical of Schoenberg to destroy with one hand what he had created with the other, to inflict pain and apply salve almost simultaneously; one pays a heavy price for each moment of vision.

Please be reminded that these bitter words come not from a reactionary, but from a fervent advocate of 20th-century music, who has very carefully read Nicolas Slonimsky's *Lexicon of Musical Invective* and absorbed its warning message. But there it is. Brendel and Marschner are both musicians of admirable skill, Gielen conducts with understanding as far as I can tell, without the scores at hand, and the recording is good—except for many pre-echoes which only intensify the all-too-pervading atmosphere of the horror-movie.

K. G. R.

## Concerted Regionalism

● **WALTON:** *Cello Concerto*; **BLOCH:** *Schelomo-Hebrew Rhapsody.*

Gregor Piatigorsky with the Boston Symphony Orchestra, Charles Munch cond. RCA Victor LM 2109.

*Schelomo* is probably Ernest Bloch's masterpiece, a gorgeous work that has lost nothing of its deeply moving quality since 1916. As a rhapsody, as a piece of music for the combination chosen, and as an expression of what Bloch has called the "sacred race-emotion" dormant in the soul of his people, *Schelomo* may have no equal in the literature. It is possible that Munch does not feel the piece as keenly as does Piatigorsky (and as Koussevitzky did), since he gives at moments the impression of accompanying (if very well indeed) rather than fully taking part. The 'cellist plays sublimely, in a spirit virtually transfigured.

The 28-minute Walton concerto, written for this soloist in 1956 and first performed in Boston in January of 1957, strikes these ears—always hopefully inclined toward Walton—as an uneven piece. The first movement, with all its lyrical expressiveness, is much too derivative (Rachmaninoff among the sources!) and at moments cloying. The central Scherzo is much more interesting to hear, if in no way memorable. The third movement, a theme with variations, is by far the best, technically inventive and genuinely communicative emotionally. The unique sound of *Schelomo* seems to have been in Walton's mind at times, to his creative benefit. The performance by all is superlative. The sound of the solo 'cello is too close-up in both pieces, to the detriment of the orchestra. This well-meant falsification of balance is far too common in concerto recordings; even if the disc is billed as "high fidelity," it is simply not what the concert-goer in the best seat will ever hear.

K. G. R.

● **FALLA:** *Nights in the Gardens of Spain*; **Granados:** *The Lady and the Nightingale*; **Andaluzá;** **Falla:** *Miller's Dance from The Three-Cornered Hat*; **Albéniz:** *Sevillana; Córdoba*; **Mompou:** *Canção i Dansa.*

Artur Rubinstein (piano) with the San Francisco Symphony Orchestra, Enrique Jordá cond. RCA Victor LM 2181.

As a warm admirer of the music of Manuel de Falla (the ballets, *Maese Pedro*, the Harpsichord Concerto, etc.), I have never been able to muster enthusiasm for his "Noches". A work of 1906, it continues to strike me as overblown, overscored, and generally uninteresting. This is the eighth recording presently on LP, and although it is played by two artists who knew Falla and studied his music with him, the performance does not, to me, elicit the magic that may be there. The piano tone is rather hard, and the orchestra is not distinguished for subtlety under Jordá (who has also recorded the work with Curzon).

On the reverse side, Rubinstein plays the seven Spanish piano pieces marvelously. His tone here is limitless in range

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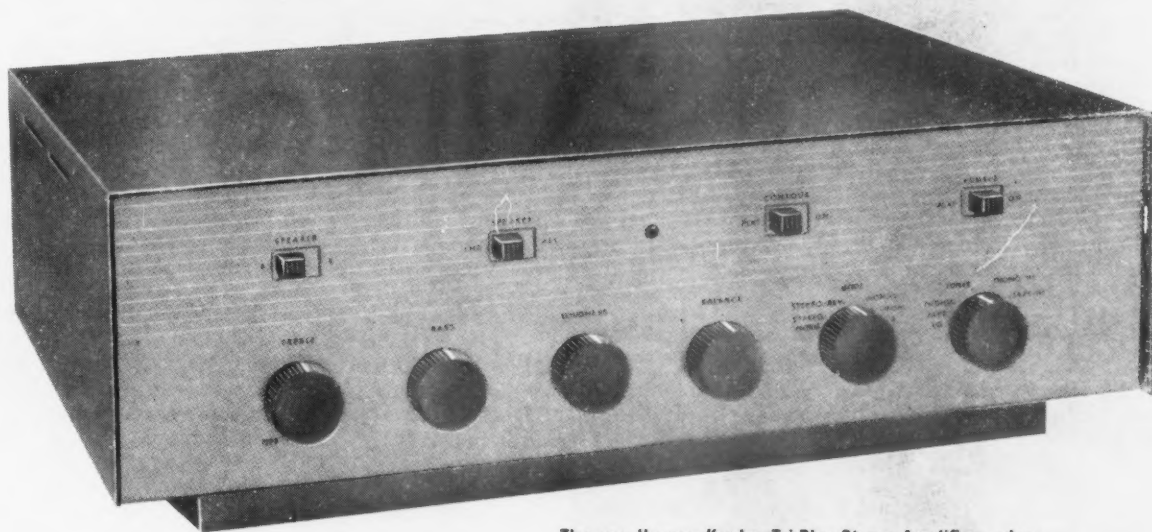
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—from the enchanting delicacy of *The Lady and the Nightingale* (perhaps not quite a match for Hess's version on Angel) to the stunning clangor of the *Miller's Dance*. The pieces are intelligently chosen and well-contrasted. Mompou's composition is just as fine as Alfred Frankenstein's notes claim it is.

K. G. R.

● **KHACHATURIAN: Violin Concerto; SAINT-SAËNS: Havanaise, Op. 83.**

Leonid Kogan with the Boston Symphony Orchestra, Pierre Monteux cond. RCA Victor LM 2220.

Leonid Kogan made his American debut on January 10 of this year, with the Boston Symphony Orchestra (in Brahms' Concerto). Two days later he recorded the present two pieces with Pierre Monteux. Admirable fiddle playing it is: stylish to a degree, technically without flaw, and highly communicative. Monteux, 83-years old, who had never conducted the Khachaturian concerto before, accompanies with absolute assurance. The work itself is, I think, superior to the Piano Concerto; very attractive and effective music. Kogan looks for all the musical meaning there is in it, and finds more than one might have expected. His version may well be a match for those of the two Oistrakhs. The same artists also perform Saint-Saëns' charming *Havanaise* with flair and obvious delight; this too is one of the composer's best pieces.

K. G. R.

## Haydn Symphonic Quartet

● **HAYDN: Symphony No. 100 in G Major ("Military"); Symphony No. 101 in D Major ("Clock").**

London Symphony Orchestra, Antal Dorati cond. Mercury MG 50155.

● **HAYDN: Symphony No. 92 in G Major ("Oxford"); Symphony No. 104 in D Major ("London").**

Berlin Philharmonic Orchestra, Hans Rosbaud cond. Decca DL 9959.

This is a good month for Haydn, since one could hardly imagine any more felicitous performances or recordings of his symphonies than those represented here. Both conductors have a feeling for the Haydn style, and their respective orchestras have responded accordingly. Mercury's sound is slightly more full-bodied and richer; Decca's microphones seem to be just a little farther from the orchestra. Listened to apart from the other, each recording seems to be wholly appropriate—which demonstrates that within reasonable limits, varied methods of orchestral recording can produce equally valid results.

Rosbaud's tempi struck me as being nothing short of perfect throughout both symphonies. In addition, the orchestral tone emerged with exceptional transparency. There was a sheen to the string tone that fell most gratefully upon the ear. I can only suggest that you listen to the recording, in the hope that you will also be struck by the particular sensuous quality that I refer to. And this, in a Haydn symphony, of all places, where the

strings do nothing "spectacular," and have no "lush" episodes in the nineteenth century romantic manner!

Dorati's tempi also seemed to me to be wholly suitable. In most of the fast movements, he adds just a slight extra touch of most welcome sprightliness. To my surprise, though, he took the final movement of the *Clock* Symphony at a rather reserved pace. Comparison with Scherchen's (Westminster) version of that movement showed, to my surprise, that he too adopted the same pacing. On the other hand, Wölkke's recent recording for Vanguard favors the faster tempo that I prefer. "You pays your money. . . ."

D. R.

## The Band on Parnassus

● **HINDEMITH: Concert Music for Strings and Brass, Op. 50; Symphony in B-flat for Concert Band.**

Philharmonia Orchestra, Paul Hindemith cond. Angel 35489.

● **BAND MASTERPIECES featuring the GOLDMAN BAND, Richard Franko Goldman cond. Gossec: Classic Overture; Mendelssohn: Military Overture; Wagner: Funeral Sinfonia on Themes from Weber's Euryanthe; Bruckner: Apollo March; Bergsma: March with Trumpets; Grainger: Children's March; Schuman: Chester Overture; E. F. Goldman: Fanfare March.**

Decca DL 8633.

The "Concert Music" of 1930 is not, on the whole, one of my favorite Hindemith works. In its weightiness of sound and texture, it represents, perhaps, a transition between the searching masterpieces of the 1920's like the Third Quartet, the *Kammermusik*, *Cardillac* and others, and the ripe style of the 30's, to which belong *Mathis der Maler*, *Nobilissima Visione*, and the many sonatas. This is not to say that the *Konzertmusik* is not magnificent music of great impressiveness; the slow close of the first part, for instance, suggests a 20th-century Bruckner. Excellent too is the vigorous fugue of the second part, music that has influenced many composers—among them William Schuman. Curiously weak, to me, is the ending—something of a miscalculation. There is only one other version on discs, Ormandy's, and I recall it as a good one also.

Hindemith, of course, is not only one of the really great composers of our time (his present status as a "conservative" reminds me a little of Bach's around 1740), but a splendid conductor. Very interesting it is to compare his performance of the *Symphony for Concert Band* (a big work of 1951) with Frederick Fennell's on Mercury, conducting the Eastman Symphonic Wind Ensemble (see the first issue of this magazine, February 1958, p. 85). Fennell's conception I recalled as admirable in its drive, clarity and keen attention to the score. But a hearing of the composer's own performance reveals many a new aspect, even a different approach to this masterly music. Hindemith stresses the "symphony" rather than the "band." His themes are more lyrical, his tempi more flexible, his con-

cept broader and less hectic. (The recorded sound, appropriately, is of softer hues than the floodlights of the Eastman recording.) In the slow movement, the composer brings out counterlines that Fennell underplays, especially the responses of the saxophones; how peculiar



PAUL HINDEMITH: A SYMPHONIC CONDUCTOR AT THE CONSOLE

THE SYMPHONIC CONDUCTOR AT THE CONSOLE

that a saxophone from London should be so much richer in sound than one from Rochester, N. Y.! Although Hindemith takes the fugue theme of the finale even faster, the slow sections are much more poetic in the version on Angel. But it is astonishing that the composer should have allowed the jangle of wrong notes in the last measures to pass, where Fennell insisted on and got perfect unanimity and incisive brilliance! Norman Del Mar has supplied discerning notes for this attractively packaged album, a "must" for Hindemithians.

If the Hindemith "Symphony" considerably extends our view of what a band can do, the Decca album of the Goldman Band both returns to the norm and gives new insights into its literature.

The founder's son here leads his splendid aggregation in some lusty and lively playing. It is best, of course, not to hear the whole disc, however well-recorded, at one sitting, unless it can be done in an appropriate outdoor setting. The Gossec Overture is a comical augury of Beethoven, and the Mendelssohn and Wagner items are "crashing bores" rather than "band masterpieces." But the *Apollo March* of Bruckner (1865) will supply a musical gathering with the neatest guessing game of the season: one could stake a fortune on the assurance that nobody will recognize this Johann Strauss-imitation item as a work of that Austrian symphonist. Bergsma's and Schuman's pieces are very effective, and Percy Grainger's *Children's March* though too long, is full of charm; the composer himself is at the piano! (Some of Grainger's bigger and more serious compositions desperately need recording, incidentally.) The only piece of "real" band music in the Sousa tradition is Dr. E. F. Goldman's own *Fanfare*, the 100th of his 109 marches—and a first-class composition of its kind.

K. G. R.

## Brahms, Heroic and Lyric

● **BRAHMS: Symphony No. 1 in C Minor, Op. 68.**

HiFi & MUSIC REVIEW

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Philharmonia Orchestra, Otto Klemperer  
cond. Angel 35481.

• **BRAHMS: Symphony No. 2 in D Ma-  
jor, Op. 73; Tragic Overture, Op. 81.**  
Philharmonia Orchestra, Otto Klemperer  
cond. Angel 35532.

• **BRAHMS: Variations on a Theme by  
Haydn, Op. 56a; Hungarian Dances—Nos. 1,  
2, 5, 6, 7, 11, 21.**  
London Symphony Orchestra, Antal Dorati  
cond. Mercury MG 50154.

Otto Klemperer, veteran master con-  
ductor and one of the great musicians of  
our time, has recorded all the Brahms  
symphonies for Angel. Let us assume that  
we have a mythical consumer who a) ad-  
mires Klemperer enormously, b) does not  
yet have the first and second symphonies  
(the only ones here to be considered) in  
his collection. Looking over the list of  
about twenty available versions for each  
symphony, what should he do? If this  
listener were forced to make a recom-  
mendation—of course without having  
studied all the other recordings—he would  
have to say this: By all means acquire the  
First Symphony; pass up the Second.

The very characteristics that make  
Klemperer's Brahms First so superior  
seem to do harm to the Second. The  
Olympian grandeur of the First, its Bee-  
thoven-ness—that is what Klemperer con-  
veys with magnificence. There is a sur-  
ging, swelling utterly serious quality here  
that may have few equals; it is a reading  
worthy of an Aeschylean tragedy.

The third movement, however, is hard-  
ly *grazioso*; and when we hear the Second  
Symphony, that lack becomes bothersome.  
Mellowness, a line in sweet flow, amia-  
bility—those do not seem to come easy  
to this conductor. There is ponderous-  
ness where there should be lyricism; only  
in the grave slow movement does Klem-  
perer seem to be quite at home. (One  
could of course consider that the conduc-  
tor may have consciously wished to coun-  
teract the prevailing conception of the  
Second Symphony as "sunnier," search-  
ing for its weightier meanings.) But most  
surprising are some sloppy passages, and  
why the off-balance beginning of the  
*finale* was passed by everyone instead of  
being instantly caught and done over, I  
do not understand. In the *Tragic Over-  
ture*, which fills out the disc, one feels  
the shock of recognition; *this* is what  
Klemperer does best—as stirring a read-  
ing as may be found on records. The  
sound is fine, as expected, though not  
overly warm.

The "Haydn Variations" of Brahms  
(about ten versions, one of them Klem-  
perer's) receive a treatment at least high-  
ly competent from Antal Dorati on this  
Mercury disc. The textures are clean, the  
resonance right. But the pacing often  
seems metronomic rather than free and  
pulsing, and the slower sections do not  
flow as others have made them flow. The  
seven Hungarian dances Dorati has chos-  
en are dispatched with vigor and excite-  
ment, but without much subtlety in detail  
or in the many tempo changes. Dorati  
is himself Hungarian, and perhaps this is  
why the Dances should go; but there

JUNE 1958

## SUPERB NEW VOCAL RELEASES

**RICHARD STRAUSS**  
*Arabella*  
  
**HILDE GUEDEN** as Zdenka  
**GEORGE LONDON** as Mandryka  
**LISA DELLA CASA** as Arabella  
the Vienna Philharmonic Orchestra  
GEORG SOLTÍ

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assisting cast with the Vienna State Opera Chorus and  
the Vienna Philharmonic Orchestra conducted by  
Georg Solti

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and Lieder eines  
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Conductor:  
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Orchestra  
Sir Adrian Boult

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conda, La Boheme, Fedora,  
Tosca, and La Forza Del De-  
stino. 5408

**JEROME HINES** sings Gospel Hymns of  
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Christian Soldiers;  
Holy, Holy, Holy;  
Have You Been to  
Jesus; Have Thine  
Own Way;  
Trust and Obey;  
God Be With You  
and 6 others.  
5371



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FERRIER**  
folk songs  


Blow the Wind  
Southerly, Ma  
Bonny Lad, The  
Keel Row, Ye Banks  
and Braes, Over  
the Mountains,  
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must be more in them than that. (That this music is essentially Gypsy-derived, not Hungarian as such, has been very conclusively demonstrated by Béla Bartók.)

K. G. R.

## Solo and Tandem Concerti

• **BRAHMS: Double Concerto for Violin, Cello and Orchestra, Op. 102.**

Misha Mischakoff and Frank Miller with the NBC Symphony Orchestra, Arturo Toscanini cond. RCA Victor LM 2178.

• **BRAHMS: Violin Concerto in D Major, Op. 77.**

Erica Morini with the Philharmonic Symphony Orchestra of London, Artur Rodzinski cond. Westminster XWN 18600.

RCA's potential supply of Toscanini recordings from his NBC broadcasts is far from nearing its end, but it has been almost a year since the last Toscanini release (the 1949 performance of *Aida*) and one had begun to wonder. This recording of the Brahms Double Concerto derives from the NBC broadcast of November 13, 1948. Obviously originated in NBC's old Studio 8-H, all the cramped, hard tone associated with that infamous sound source is here. The performance as such is excellent. Both soloists were long-time first chair players in Toscanini's NBC Symphony and there is a fine meeting of the minds evident here.

The Morini-Rodzinski performance of the Violin Concerto is most recommendable. The approach is rugged, but endowed also with calm repose and confidence which are most winning. Morini plays very well indeed, if without quite that last full measure of abandon characteristic of Heifetz, Milstein, or Oistrakh. This recording performance has been available as a Westminster-Sonotape stereo release for some time; the stereo sound is big and resonant, but the disc sound has a slightly pinched quality.

M. B.

## Twin Northern Lights

• **GRIEG: Peer Gynt—Suite No. 1; Symphonic Dances; 2 Elegiac Melodies.**

Hallé Orchestra, Sir John Barbirolli cond. Mercury MG 50164.

• **SIBELIUS: Tone Poems—The Oceanides; Pohjola's Daughter; En Saga; Tapiola.**

Philadelphia Orchestra, Eugene Ormandy cond. Columbia ML 5249.

Barbirolli again favors us with an uncommonly fine disc. His performances of these thrice-familiar Grieg pieces have freshness and spontaneity; details are carefully planned and executed; and the recorded sound is exemplary, having greater warmth than in the recording of Dvorák's Second Symphony reviewed elsewhere in this issue.

Ormandy's disc manages to get a lot of music onto a single record, but this is accomplished by the choice of tempi which seem hurried for such expansive music. Neither *En Saga* nor *Tapiola* have the brooding introspection which van Beinum brought to them in his coupling of the

two works on a London disc (LL-737). *Pohjola's Daughter* and *The Oceanides*, on the other hand, fare well here. The recorded sound is superb throughout, thrilling in its richness and with the massive dynamic contrasts magnificently reproduced.

M. B.

## Five Keyboard Magicians

• **HOROWITZ PLAYS CHOPIN**

Scherzo in B-flat Minor, Op. 31, C-sharp Minor, Op. 39; Nocturnes, Op. 9—No. 1 in B-flat Minor & No. 2 in E-flat, Op. 15, No. 1 in F Major, Op. 27, No. 1 in C-sharp Minor; Barcarolle in F-sharp Minor, Op. 60. RCA Victor LM 2137.

• **CHOPIN: Etudes, Op. 25 (complete); Ballade in G Minor, Op. 23.**

Geza Anda (piano). Angel 35420.

While he was "world champion" of pianists, years ago, Vladimir Horowitz struck many listeners as a less than ideal Chopin player. During his self-imposed retirement (from which is supposedly soon to return—hurrah!), his art has deepened and ripened. This is, for the most part, extremely fine playing. His technique is fabulous as ever, and there is sensitive inflection in the quieter sections. It is hard to tell whether it is the artist or the engineers that keeps these ears from experiencing complete pleasure. The recording is accomplished at too close a range (the pianist's living room?), so that every *fortissimo* becomes harsh; in the proper concert-hall-to-ear relationship it might be sonorous and rich.

Geza Anda, the young Hungarian whose recordings are multiplying at a striking rate and in a widely varied repertoire, plays the Etudes of Op. 25 with admirable musicality. His technique is near-flawless and his conceptions invariably penetrate the surface. He feels and conveys the G minor Ballade with sincerity and power. The sound is a bit muffled—perhaps that is right for this music: it sounds better in the sonic aura image of a plush and gilded chamber than under the garish lights of a modern studio.

K. G. R.

• **SCHUMANN: Symphonic Etudes, Op. 13; SCARLATTI: Sonatas—C Minor, G Major; GRANADOS: The Lady and the Nightingale; MENDELSSOHN: Song without Words, Op. 102, No. 5; BRAHMS: Waltz in A-flat; Intermezzo in C Major; BACH: (arr. Hess) Jesu, Joy of Man's Desiring.**

Myra Hess (piano). Angel 35591.

The Symphonic Etudes here receive what may be the warmest, most human recording of the ten available. Dame Myra takes the tempi with unusual slowness, but affords an opportunity to look deep and to search without haste. She is one of the few to give proper emphasis to the change-of-direction in the theme, near the end. This music allows much latitude of approach, and a great player can make it a profound experience.

Very beautifully played also is the "request program" overture. Although this well-loved artist is reported to dislike recording, and has therefore done comparatively little of it, she can communicate

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eloquently even through the impersonal microphone. Her technique is undiminished in control, and her tone is at all times superb. The two Scarlatti sonatas are enchantingly done, the Mendelssohn and Brahms with keen sensitivity. Never have I heard *The Lady and the Nightingale* from Granados' *Goyescas* expressed so wonderfully; this is, in meaning, a woman's piece, and Hess discovers it. The Bach chorale is known to millions in the transcription made by her, and it is played here with reverence and affection. Angel Records have done a strange thing with this disc, however: For the Schumann, which calls for much sonority, the microphone was placed at a proper distance, with excellent results in reproducing Dame Myra's rich and never forced tone. For the reverse, the mike is so close that the sound often becomes clangorous and blasting. There is no reason why more intimate music cannot also be given a sense of recital hall distance. Angel has done better by the piano, as proven in its Cziffra discs.

K. G. R.

- **LISZT: Hungarian Rhapsodies Nos. 2, 6, 12, 15.**

Gyorgy Cziffra (piano). Angel 35429.

- **LISZT: Piano Transcriptions from Operas**

Sextet from "Lucia"; Miserere from "Il Trovatore"; Grand Fantasy from "Norma"; Overture to "Oberon"; Benediction and Oath from "Benvenuto Cellini"; Pilgrims' Chorus from "Tannhäuser"; Liebestod from "Tristan und Isolde". Alfred Brendel. Vox PL 10580.

In the first issue of this magazine (February 1958, p. 87), this listener described his unconditional surrender to the pianistic sorcery of Gyorgy Cziffra. His attempt, this time, to resist joining the handwagon of raves proved just as ineffectual. Any queasiness about hearing again the too-well-known Hungarian Rhapsodies was dispelled in the first minute of the famous No. 2, by what is perhaps the most astonishing keyboard virtuosity to be encountered today.

Cziffra manages to make this music an utter delight instead of a flamboyant nuisance. He does this not only by his fantastic technical control, which seems to overcome the fiercest obstacles with nonchalant ease, but by his sense of detail; not only by his power and speed, but by his musicality; not only by his tremendous drive, but by his finesse of rhythm and texture. With such fingers, no overpedaling ever need occur, as it so often does in Liszt's music. This reviewer has not heard the other versions of the Rhapsodies — Farnadi's and Borovsky's complete ones and Brailowsky's nearly complete one — but he cannot imagine them excelling these performances. Again, Angel has captured a piano sound that approaches the ideal.

As well as Alfred Brendel plays the *Transcriptions from Operas* (a venture apparently unique thus far), one almost wishes that Cziffra had been turned loose on this incredible stuff. Brendel has a tendency to let his pedal blur what is

(Continued on page 74)

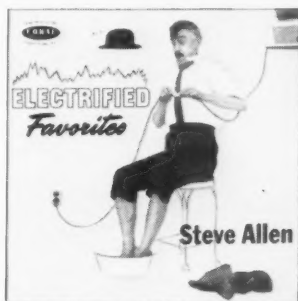
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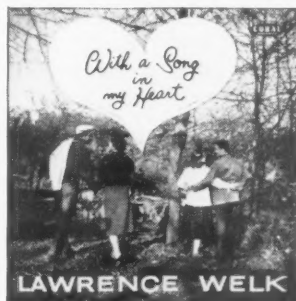
## Who's Who!



While The Lights Are Low: The McGuire Sisters. 'Moonglow,' 'Tenderly,' 'Think Of Me Kindly,' 'My Darling, My Darling,' etc. CRL 57145



Electrified Favorites: Steve Allen at the Wuritzer Electronic Piano. 'It Had To Be You,' 'On The Alamo,' 'Careless,' many more. CRL 57195

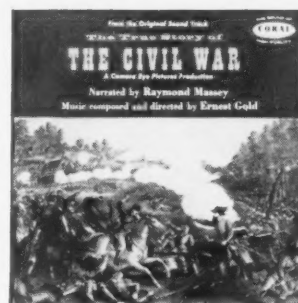


With A Song In My Heart: Lawrence Welk and his Champagne Music. 'Peg O' My Heart,' 'My Foolish Heart,' etc. CRL 57147



Here's Steve Lawrence: He sings great songs like 'Day In And Day Out,' 'You Made Me Love You,' 'Sunny Side Up,' etc. CRL 57204

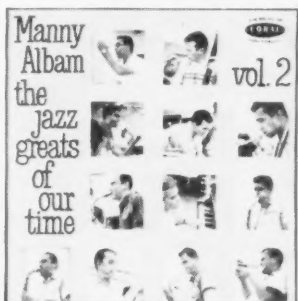
## What's What!



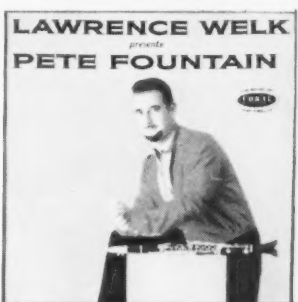
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High fidelity audio never sits still. It is a lively art where new ideas pop like firecrackers. This monthly department reports on equipment that has been carefully inspected and evaluated by the staff of HiFi & MUSIC REVIEW. Technical specifications have been omitted since they are immediately available from the manufacturer and they are often phrased in jargon that precludes direct comparison with comparable gear. We are interested in what the new equipment does, how it does it, and most important, how it sounds.

### Shure Dynetic Cartridges and Arm

**M**OST hi-fi systems employ some type of magnetic cartridge as the phono pickup. And many magnetic cartridges employ a moving coil and a stationary magnet to set up the relationship whose variance changes the mechanical energy picked up from the record grooves into electrical energy suitable for electronic amplification.

In Shure's two Dynetic cartridges, the same principle of setting up a magnetic flux is applied, but the elements are reversed: the coil is stationary and the magnet is movable. There is a refreshing simplicity about these cartridges. The magnet is a little square bar, about  $1\frac{1}{32}$  inch thick and  $\frac{3}{8}$  inch long. Attached to one of its ends is a short strip of magnesium shaped like the sole of a shoe. At the other end of the magnesium strip is the diamond stylus. The extremely light weight and strength of this cantilever stylus suspension enables it to transmit the complicated wiggles of a hi-fi disc recording with negligible resistance—through the stylus, through the magnesium shoe, to the magnet.

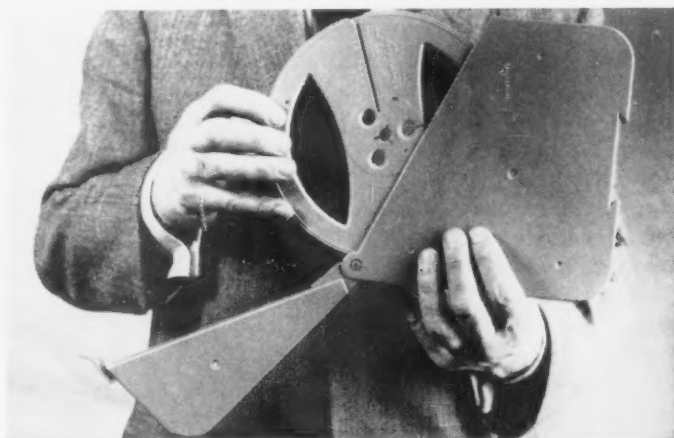
The magnet is firmly seated in a square opening in the cartridge and may be removed easily for stylus replacement. Surrounding the magnet is soft compliant material, offering minimum resistance to the magnet's vibrations and permitting it to react to very high frequencies without loss.

Shure offers two styles of Dynetic cartridges: the *Professional* and the *Studio*. The *Professional* cartridge is designed for use with a standard tone arm, and in size and general appearance it is similar to other makes of cartridges. It tracks at three to six grams and may be used in a record changer.

It is the *Studio* cartridge that is truly unusual and very original. This is a tiny affair, made to plug



The Shure Studio Dynetic Cartridge is an integral part of the tone arm. Separate cartridges are available under the name "Professional Dynetic." The phantom view shows how the cartridge is elevated clear of the record. (Shure Bros., Inc., 222 Hartley Ave., Evanston, Ill.)



It isn't necessary to remove the Sonoramic plastic tape container from its storage place to extract the tape reel. The dovetail slot (right) may be slipped on a fitted strip attached to the wall. See review on page 58. (Ferrodyne Corp., Losi, New Jersey)



After going all out on high wattage amplifiers, Heath has released its 12-watt bookshelf amplifier Model EA-2, which uses five miniature tubes. The whole amplifier kit was wired in just under five hours. See review on page 60.

(Heath Company, Benton Harbor, Mich.)

into a specially designed tone arm. Together, they comprise an assembly that is beautiful to behold and even more beautiful to listen to.

The Shure arm is so constructed that the Dynetic may function at its very best. This optimum compatibility between arm and cartridge is not always present when one component is not designed to perform specifically with the other. For instance, some of the benefit of the *Studio's* lightness would be lost if it were to be used with a large-mass arm instead of the slender and light Shure arm. Thus, the *Studio* Dynetic tracks at only one to two grams in its own arm, whereas the *Professional* Dynetic requires a force of from three to six grams to be effective. The smaller tracking force substantially lessens record and stylus wear.

The Shure arm moves horizontally on jewel bearings with such complete freedom that even if the turntable is tilted, the stylus will continue to track without difficulty. The major portion of the arm has no vertical movement; it remains horizontal at all times. On its top side, a few inches behind the cartridge, is a button. When this is pressed, it pushes down a rod within the arm that is connected directly with the cartridge. This rod has vertical movement only and it pivots on jewel bearings located immediately behind the cartridge. When the button is pressed, the cartridge rises, clearing the record. "Spotting" or "cueing" the stylus on an exact spot with this button arrangement is exceedingly simple.

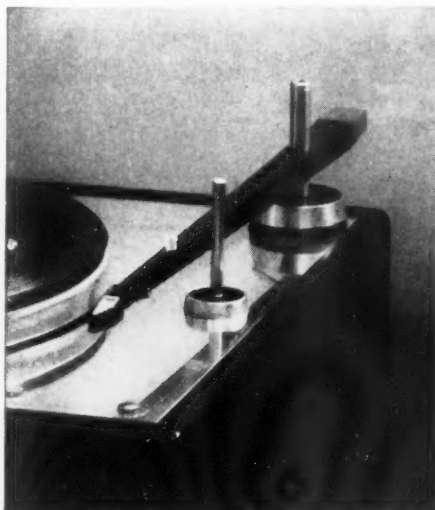
At the end of the rod and out of sight under the arm is a screw-type counterweight for adjusting the tracking force of the cartridge. Inasmuch as the section that moves vertically is short and light, the stylus and cartridge have no difficulty in coping with warped records, riding them with ease. Alongside the arm is a bit of a magnet. This holds the arm firmly against a steel post mounted on the turntable plate when it is not in use.

As simple as it looks, the Shure arm nevertheless is made with uncanny ingenuity and precision. The material of which it is fabricated is hard aluminum, for lightness and strength, and it tapers from a wide back to a narrow front where the cartridge plugs in. This taper is

calculated precisely so that no resonance peaks form within the arm. And though the arm and the cartridge form a straight line, the magnet is so seated that the stylus assembly is offset at an angle that minimizes tracking error.

In appearance, the *Studio* arm and cartridge are handsomely modern, with marked esthetic appeal. Their construction does not require camouflage. So basically just is the mechanical-electrical design that their graceful proportions simply grow out of their functionalism.

The tone of the *Studio* Dynetic cartridge and arm is pleasing and clean. From the deepest notes of the bass to the highest audible tones, there are no peaks to color or distort the sound drawn from the records. Obviously, the design of the components has put the resonances below and above the range



*The Shure Studio Dynetic Cartridge and Arm realize the operational benefits of lightness and simplicity.*

of audibility, where they can do no harm. The cartridge develops enough power to feed directly into any preamplifier without the use of a step-up transformer, and with its arm, it fits into a quality hi-fi installation as a decided plus factor.

*We did like:* The absence of needle talk. The Shure Dynetic is just about the quietest pickup around, and that is a pleasure during heavily recorded passages. Also, it is almost impossible to scratch a record with the *Studio*. Even if the stylus is slid clear across the face of a disc, no damage will be done to the grooves.

## Sonoramic Tape and Box

**T**HE Ferrodynamics Corporation has designed a tasteful solution of the tape-storage problem in the course of producing its Sonoramic line of virgin tapes. The new container is a gray shatter-proof high-impact polystyrene box, with a hinged front that flips open to the touch, making the enclosed reel readily accessible.

The Sonoramic boxes may be stood on end in a bookshelf, stacked flat one atop the other, or even hung on a wall by means of a dovetail slot that slips on to a fitted strip. The box need not be removed from its resting place to open it. Indentations and raised nibs on the flat sides of the boxes insure their stacking solidly without sliding. Pressure-sensitive index labels are furnished and these may be bonded to the spine and side of the box. They can be removed and replaced without damage to the smooth finish of the plastic. The empty container sells for 75 cents.

Sonoramic tape comes only on a 7" reel, which also is composed of gray polystyrene. A large area on each side of the reel has been roughened so that it may be written on with an ordinary lead pencil, avoiding the use of grease-pencil. A common rubber eraser will effectively remove pencil markings without marring the surface.

The reel is designed for easy threading and has a long radial slot on each face, with finder numbers molded along its length. These permit rapid location of a specific spot in the tape. When used in conjunction with a tape ruler that also is supplied, the finder numbers indicate the amount of tape already used, the amount still available, the elapsed time and the time remaining, information that is handy for the home recordist.

These packaging and handling conveniences add up to a plus for Sonoramic. The tape is available in 1.5 mil acetate (1200 feet), 1.5 mil Mylar (1200 feet), 1 mil Mylar (1800 feet) and .5 mil Mylar (2400 feet). The .5 mil thickness also is obtainable in DuPont Tensitized Mylar, which is even stronger than regular Mylar and is far more resistant to stretching.

(Continued on page 60)

**HiFi & MUSIC REVIEW**

Box

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VIEW

Bozak . . .

a name apart

in loudspeakers

for uncompromising

standards of design

and craftsmanship . . .

for integrity

in the re-creation

of music.



Hear the Bozaks at a franchised Bozak dealer / write for literature / The R. T. Bozak Sales Co. / Darien, Conn.  
JUNE 1958

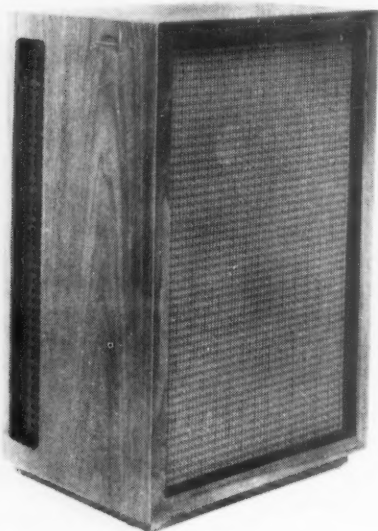


(Continued from page 58)

### Stephens 80FR Speaker and 814 Enclosure

**T**HE old boxing adage that a good big man is an odds-on favorite to beat a good little man has its parallel in the hi-fi arena. A good big amplifier has definite advantages over a good little amplifier and a good big speaker can show the way to a good little speaker.

However, every now and then a piece of small-size equipment ap-



*The side port of the Stephens Bass-Plane 814 Enclosure is vital to its smooth response.*

(Stephens Trusonic, Inc., 8538 Warner Drive, Culver City, Calif.)

pears that does more than is expected of it. Stephens has one of these exceptions in its Trusonic 80FR speaker. Although this is an 8-inch speaker, it can give most 12-inch units a hard run. In fact, it takes a really good 12-inch speaker to manifest any substantial superiority over the 80FR.

For purposes of this review, the 80FR was heard in an enclosure (Model No. 814) especially designed for it by Stephens. This is termed a Bass-Plane enclosure and is an attempt to combine the loading characteristics of a horn with the compactness of a bass reflex housing. Its size is 24½" high by 15¾" wide by 11¾" deep.

Toward the rear of the cabinet, narrow ports run almost the full length of both long sides, while the back is completely sealed. The enclosure is sturdily built of heavy wood and is carefully fabricated.

60

The speaker is an original Stephens design. Its magnet structure weighs 4 pounds and the frame is die cast and heavy. The cone is suspended along its edge by an extremely compliant material, permitting the edge to remain virtually free.

This care in design and construction pays dividends in operation. The power handling capacity of the 80FR is high—25-watts program material, 50-watt peaks, enough for all but the most powerful of amplifiers. The sound—and now we have arrived at the essence—is clean and bright. In its midrange, there is startling clarity. Speech is so natural and uncolored that it creates an almost uncanny feeling of speaker-in-the-room. Mid-range musical instruments are precisely defined, with timbre and tonal color intact and undistorted.

The 80FR does not reach into the stratosphere of sound; neither can it plumb the sub-basements. The high end handles treble tones smoothly, without shrillness, harshness or breakup. At the other end of the scale, the lowest tones of the organ are incapable of pulling the floor beams out of their sockets. However, despite these limitations at the sonic terminals, the 80FR produces beautifully balanced sound when used as a full range speaker. As the midrange speaker of a three-speaker system, it should be unbeatable.

The Trusonic Bass Plane Enclosure should be placed on the floor and near a wall (or better yet in a corner) for maximum efficiency in developing bass tones. Experiments in placement will help to determine the spot where the speaker propagates the strongest and smoothest bass. As the enclosure is an unobtrusively handsome piece of furniture, available in walnut, mahogany and blond finish, choosing an optimum listening location need not upset a tasteful room decor.

*We Did Like:* The high power handling capacity, the compactness and the clean sound. •

### Heath EA-2 Amplifier

**N**OW that they have gone about as far out as one would reasonably want to go in power output (70 watts), the Heath Company has suddenly reversed course and set

their sights on small moderately powered equipment. Kicking off this trend is the "Bookshelf" 12-watt amplifier kit called the model EA-2.

In using the term "Bookshelf" to describe the model EA-2, Heathkit is saying that this is an amplifier built along the flat (less than 5" high) pancake-style lines that have become quite popular. Of course, the other dimensions are also small—about 8" deep and 12½" wide. Departing from the style of earlier Heathkits, the EA-2 cabinet is finished with a black vinyl leatherette plastic while the panel is a mixture of brushed black and gold. All-in-all, it makes a small, reasonably attractive package that can be slipped innocuously into any bookcase. No danger of leaving it accidentally turned on since there is a small peanut-size neon light right in the center of the front panel.

The "Bookshelf" EA-2 is a five-tube amplifier using a pair of high quality British tubes in the power output circuit. The tubes are all of the so-called miniature variety. As



*Living room decor is not marred by the neat modern styling of the Heathkit EA-2 Amplifier.*

usual in a kit, the amplifier is supplied to the purchaser completely unassembled; however, all he needs is a small soldering iron, two sizes of screwdrivers, cutters, long nose pliers, and possibly a pair of gas pliers.

The electronic components, as well as all the necessary hardware, wire, insulated tubing, screws, bolts, nuts, washers, and solder are part of the original purchase.

Our wiring time for assembling this amplifier was just under five hours. Probably this is a bit better than average, although anyone familiar with point-to-point wiring and soldering should do well. Speaking of point-to-point wiring

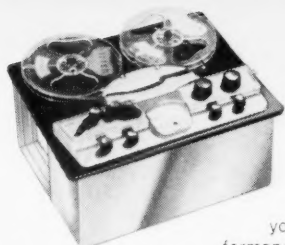
(Continued on page 66)

**HiFi & Music Review**

You've  
been  
asking for



**stereo sound equipment... and here it is!**



### stereo tape deck kit

HEATHKIT  
MODEL TR-1D **\$143<sup>95</sup>**

Enjoy the wonder of Stereophonic sound in your own home! Precision engineered for fine performance, this tape deck provides monaural-record/playback and stereo playback. Tape mechanism is supplied complete. You build only the preamplifier. Features include two printed circuit boards—low noise EF-86 tubes in input stages—mic and hi-level inputs—push-pull bias-erase oscillator for lowest noise level—two cathode follower outputs, one for each stereo channel—output switch for instantaneous monitoring from tape while recording. VU meter and pause control for editing. Tape speeds 3 $\frac{1}{2}$  and 7 $\frac{1}{2}$  IPS. Frequency response  $\pm 2$  db 40-12,000 CPS at 7 $\frac{1}{2}$  IPS. Wow and flutter less than .3%. Signal-to-noise 55 db at less than 1% total harmonic distortion. NARTB playback equalization. Make your own high quality recordings for many pleasant listening hours.

### stereo equipment cabinet kit

HEATHKIT MODEL SE-1  
(Price to be announced soon)

Beautifully designed, this stereo equipment cabinet has ample room provided for an AM-FM tuner—tape deck — preamplifier — amplifiers — record changer — record storage and speakers. Constructed of  $\frac{3}{4}$ " solid-core Philippine mahogany or select birch plywood, beautifully grained. Top has shaped edge and sliding top panel. Sliding doors for front access. Mounting panels are supplied cut to fit Heathkit units with extra blank panels for mounting your own equipment. Easy-to-assemble, all parts are pre-cut and pre-drilled. Includes all hardware, glue, legs, etc. and detailed instruction manual. Speaker wings and center unit can be purchased separately if desired. Overall dimensions with wings 82" W. x 37" H. x 20" D. Send for free details.



### DELUXE AM-FM TUNER KIT

HEATHKIT  
MODEL PT-1 **\$89<sup>95</sup>**

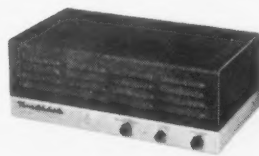
Here is a deluxe combination AM-FM tuner with all the advanced design features required by the critical listener. Ideal for stereo applications since AM and FM circuits are separate and individually tuned. The 16-tube tuner uses three circuit boards for easy assembly. Prewired and prealigned FM front end. AFC with on/off switch—flywheel tuning and tuning meter.



### STEREO PRE- AMPLIFIER KIT

HEATHKIT MODEL SP-1  
(Price to be announced soon)

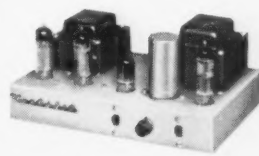
This unique two-channel control center provides all controls necessary in stereo applications. Building block design lets you buy basic single channel now and add second snap-in channel later for stereo without rewiring. 12 inputs each with level control—NARTB tape equalization—6 dual concentric controls including loudness controls—built-in power supply.



### 55 WATT HI-FI AMPLIFIER KIT

HEATHKIT  
MODEL W-7M **\$54<sup>95</sup>**

First time ever offered—a 55-watt basic hi-fi amplifier for \$1 per watt. Features EL-34 push-pull output tubes. Frequency response 20 CPS to 20 KC with less than 2% harmonic distortion at full output throughout this range. Input level control and "on-off" switch provided on front panel. Unity or maximum damping factors for all 4, 8 or 16 ohm speakers.



### 12 WATT HI-FI AMPLIFIER KIT

HEATHKIT  
MODEL UA-1 **\$21<sup>95</sup>**

Ideal for stereo applications, this 12-watt power package represents an outstanding dollar value. Uses 6BQ5/EL84 push-pull output tubes. Less than 2% total harmonic distortion throughout the entire audio range (20 to 20,000 CPS) at full 12-watt output. Designed for use with preamplifier models WA-P2 or SP-1. Taps for 4, 8 and 16 ohm speakers.

**For complete information on above kits—Send for FREE FLYER.**

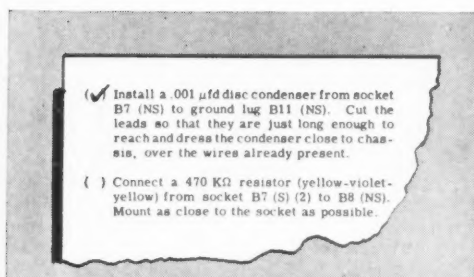
**HEATH COMPANY** • a subsidiary of Daystrom, Inc. • **Benton Harbor 40, Mich.**

*easy-to-build*

*high quality*

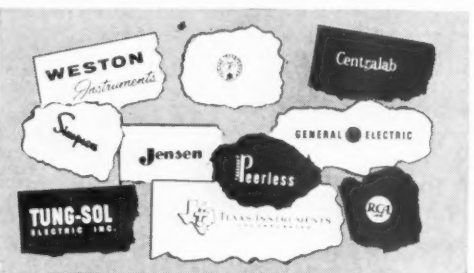
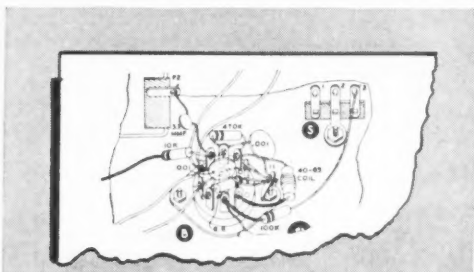
# HEATHKITS®

**Look** . . . how simply you can assemble your very own high fidelity system! Fun-filled hours of shared pleasure, and an everlasting sense of personal accomplishment are just a few of the rewards. Heathkits cost you only HALF as much as ordinary equipment and the quality is unexcelled. Let us show you how easy it really is! . . .



✓ Install a .001 µfd disc condenser from socket B7 (NS) to ground lug B11 (NS). Cut the leads so that they are just long enough to reach and dress the condenser close to chassis, over the wires already present.

( ) Connect a 470 KΩ resistor (yellow-violet-yellow) from socket B7 (S) (2) to B8 (NS). Mount as close to the socket as possible.



### Step-by-Step Assembly Instructions . . .

Read the step . . . perform the operation . . . and check it off—it's just that simple! These plainly-worded, easy-to-follow steps cover every assembly operation.

### Easy-to-follow Pictorial Diagrams . . .

Detailed pictorial diagrams in your Heathkit construction manual show where each and every wire and part is to be placed.

### Learn-by-doing Experience For All Ages . . .

Kit construction is not only fun—but it is educational too! You learn about radio, electronic parts and circuits as you build your own equipment.

### Top Quality Name-Brand Components Used in All Kits . . .

Electronic components used in Heathkits come from well-known manufacturers with established reputations. Your assurance of long life and trouble-free service.



HEATHKIT

**bookshelf 12-watt amplifier kit**

MODEL EA-2

**NEW**

**\$27<sup>95</sup>**

There are many reasons why this attractive amplifier is a tremendous dollar value. You get many extras not expected at this price level. Rich, full range, high fidelity sound reproduction with low distortion and noise . . . plus "modern" styling, making it suitable for use in the open, on a bookcase, or end table. Look at the features offered by the model EA-2: full range frequency response (20—20,000 CPS ± 1 db) with less than 1% distortion over this range at full 12 watt output—its own built-in preamplifier with provision for three separate inputs, mag phono, crystal phono, and tuner—RIAA equalization—separate bass and treble tone controls—special hum control—and it's easy-to-build. Complete instructions and pictorial diagrams show where every part goes. Cabinet shell has smooth leather texture in black with inlaid gold design. Front panel features brushed gold trim and buff knobs with gold inserts. For a real sound thrill the EA-2 will more than meet your expectations. Shpg. Wt. 15 lbs.

**TIME PAYMENTS AVAILABLE  
ON ALL HEATHKITS  
WRITE FOR FULL DETAILS**





## chairside enclosure kit

# NEW

This beautiful equipment enclosure will make your hi-fi system as attractive as any factory-built professionally-finished unit. Smartly designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the majority of record changers, which will fit in the space provided. Adequate space is also provided for any of the Heathkit amplifiers designed to operate with the WA-P2. During construction the tilt-out shelf and lift-top lid can be installed on either right or left side as desired. Cabinet is constructed of sturdy, veneer-surfaced furniture-grade plywood  $\frac{1}{2}$ " and  $\frac{3}{4}$ " thick. All parts are pre-cut and pre-drilled for easy assembly. Contemporary available in birch or mahogany, traditional in mahogany only. Beautiful hardware supplied to match each style. Dimensions are 18" W x 24" H x 35 $\frac{1}{2}$ " D. Shpg. Wt. 46 lbs.



CE-1C Mahogany  
CE-1CB Birch



CE-1T Mahogany

CONTEMPORARY

TRADITIONAL

Be sure to specify  
model you prefer

**\$43<sup>95</sup>**  
each



HEATHKIT

## high fidelity FM tuner kit

For noise and static free sound reception, this FM tuner is your least expensive source of high fidelity material. Efficient circuit design features stabilized oscillator circuit to eliminate drift after warm-up and broadband IF circuits assure full fidelity with high sensitivity. All tunable components are prealigned so it is ready for operation as soon as construction is completed. The edge-illuminated slide rule dial is clearly numbered for easy tuning. Covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

**MODEL FM-3A \$25.95 (with cabinet)**



HEATHKIT

## broadband AM tuner kit

This tuner differs from an ordinary AM radio in that it has been designed especially for high fidelity. A special detector is incorporated and the IF circuits are "broadbanded" for low signal distortion. Sensitivity and selectivity are excellent and quiet performance is assured by a high signal-to-noise ratio. All tunable components are prealigned before shipment. Incorporates automatic volume control, two outputs, and two antenna inputs. An edge-lighted glass slide rule dial allows easy tuning. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.

**MODEL BC-1A \$25.95 (with cabinet)**



HEATHKIT

## master control preamplifier kit

Designed as the "master control" for use with any of the Heathkit Williamson-type amplifiers, the WA-P2 provides the necessary compensation, tone, and volume controls to properly amplify and condition a signal before sending it to the amplifier. Extended frequency response of  $\pm 1\frac{1}{2}$  db from 15 to 35,000 CPS will do full justice to the finest program material. Features equalization for LP, RIAA, AES, and early 78 records. Five switch-selected inputs with separate level controls. Separate bass and treble controls, and volume control on front panel. Very attractively styled, and an exceptional dollar value. Shpg. Wt. 7 lbs.

**MODEL WA-P2 \$19.75 (with cabinet)**

pioneer in  
"do-it-yourself"  
electronics



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**HEATH**

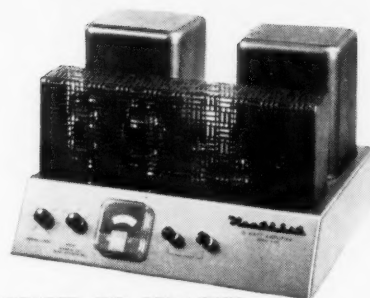
**COMPANY • BENTON HARBOR 40, MICHIGAN**



**HEATHKIT 25-WATT**

MODEL W-5M

**\$59<sup>75</sup>**



**HEATHKIT 70-WATT**

MODEL W-6M

**\$109<sup>95</sup>**

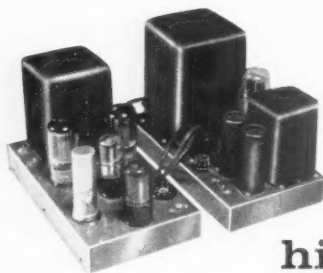
## high fidelity amplifier kits

To provide you with an amplifier of top-flight performance, yet at the lowest possible cost, Heath has combined the latest design techniques with the highest quality materials to bring you the W-5M. As a critical listener you will thrill to the near-distortionless reproduction from one of the most outstanding high fidelity amplifiers available today. The high peak-power handling capabilities of the W-5M guarantee you faithful reproduction with any high fidelity system. The W-5M is a must if you desire quality plus economy! Note: Heathkit model WA-P2 preamplifier recommended. Shpg. Wt. 31 lbs.

For an amplifier of increased power to keep pace with the growing capacities of your high fidelity system, Heath provides you with the Heathkit W-6M. Recognizing that as loud speaker systems improve and versatility in recordings approach a dynamic range close to the concert hall itself, Heath brings to you an amplifier capable of supplying plenty of reserve power without distortion. If you are looking for a high powered amplifier of outstanding quality, yet at a price well within your reach, the W-6M is for you! Note: Heathkit model WA-P2 preamplifier recommended. Shpg. Wt. 52 lbs.

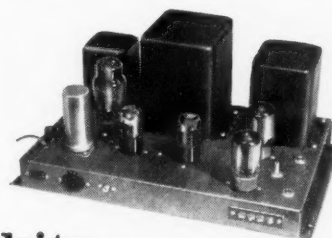
**HEATHKIT DUAL-CHASSIS**  
MODEL W3-AM

**\$49<sup>75</sup>**



**HEATHKIT SINGLE-CHASSIS**  
MODEL W4-AM

**\$39<sup>75</sup>**

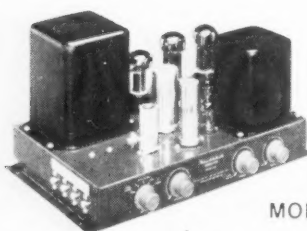


**HEATHKIT**

## high fidelity amplifier kits

One of the greatest developments in modern hi-fi reproduction was the advent of the Williamson amplifier circuit. Now Heath offers you a 20-watt amplifier incorporating all of the advantages of Williamson circuit simplicity with a quality of performance considered by many to surpass the original Williamson. Affording you flexibility in custom installations, the W3-AM power supply and amplifier stages are on separate chassis allowing them to be mounted side by side or one above the other as you desire. Here is a low cost amplifier of ideal versatility. Shpg. Wt. 29 lbs.

In his search for the "perfect" amplifier, Williamson brought to the world a now-famous circuit which, after eight years, still accounts for by far the largest percentage of power amplifiers in use today. Heath brings to you in the W4-AM a 20-watt amplifier incorporating all the improvements resulting from this unequalled background. Thousands of satisfied users of the Heathkit Williamson-type amplifiers are amazed by its outstanding performance. For many pleasure-filled hours of listening enjoyment this Heathkit is hard to beat. Shpg. Wt. 28 lbs.



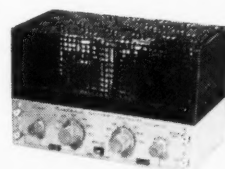
**HEATHKIT**

## high fidelity amplifier kit

MODEL A-9C **\$35<sup>50</sup>**

For maximum performance and versatility at the lowest possible cost the Heathkit model A-9C 20-watt audio amplifier offers you a tremendous hi-fi value. Whether for your home installation or public address requirements this power-packed kit answers every need and contains many features unusual in instruments of this price range. The preamplifier, main amplifier and power supply are all on one chassis providing a very compact and economical package. A very inexpensive way to start you on the road to true hi-fi enjoyment. Shpg. Wt. 23 lbs.

## HEATHKIT electronic crossover kit



MODEL XO-1 **\$18<sup>95</sup>**

One of the most exciting improvements you can make in your hi-fi system is the addition of this Heathkit Crossover model XO-1. This unique kit separates high and low frequencies and feeds them through two amplifiers into separate speakers. Because of its location ahead of the main amplifiers, IM distortion and matching problems are virtually eliminated. Crossover frequencies for each channel are 100, 200, 400, 700, 1200, 2000 and 3500 CPS. Amazing versatility at a moderate cost. Note: Not for use with Heathkit Legato Speaker System. Shpg. Wt. 6 lbs.

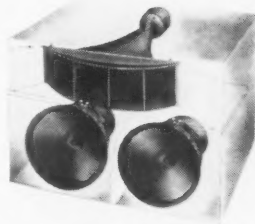


HEATHKIT

"LEGATO"

## high fidelity speaker system kit

Wrap yourself in a blanket of high fidelity music in its true form. Thrill to sparkling treble tones, rich, resonant bass chords or the spine-tingling clash of percussion instruments in this masterpiece of sound reproduction. In the creation of the Legato no stone has been left unturned to bring you near-perfection in performance and sheer beauty of style. The secret of the Legato's phenomenal success is its unique balance of sound. The careful phasing of high and low frequency drivers takes you on a melodic toboggan ride from the heights of 20,000 CPS into the low 20's without the slightest bump or fade along the way. The elegant simplicity of style will complement your furnishings in any part of the home. No electronic know-how, no woodworking experience required for construction. Just follow clearly illustrated step-by-step instructions. We are proud to present the Legato—we know you will be proud to own it! Shpg. Wt. 195 lbs.



MODEL HH-1-C  
(imported white birch)  
MODEL HH-1-CM  
(African mahogany)

**\$325<sup>00</sup>** each



HEATHKIT  
BASIC RANGE

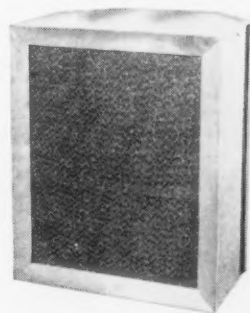
HEATHKIT  
RANGE EXTENDING

## high fidelity speaker system kits

MODEL SS-1 **\$39<sup>95</sup>**

A truly outstanding performer for its size, the Heathkit model SS-1 provides you with an excellent basic high fidelity speaker system. The use of an 8" mid-range woofer and a high frequency speaker with flared horn enclosed in an especially designed cabinet allows you to enjoy a quality instrument at a very low cost. Can be used with the Heathkit "range extending" (SS-1B) speaker system. Easily assembled cabinet is made of veneer-surfaced furniture-grade  $\frac{1}{2}$ " plywood. Impedance 16 ohms. Shpg. Wt. 25 lbs.

Designed to supply very high and very low frequencies to fill out the response of the basic (SS-1) speaker, this speaker system extends the range of your listening pleasure to practically the entire range of the audio scale. Giving the appearance of a single piece of furniture the two speakers together provide a superbly integrated four speaker system. Impedance 16 ohms. Shpg. Wt. 80 lbs.



MODEL SS-1B **\$99<sup>95</sup>**

## Free Catalog!

Don't deprive yourself of the thrill of high fidelity or the pleasure of building your own equipment any longer. Our free catalog lists our entire line of kits with complete schematics and specifications. Send for it today!



### NEW! "DOWN-TO-EARTH" HIGH FIDELITY BOOK



THE HOW AND WHY OF HIGH FIDELITY, by Milton Sleeper, explains what high fidelity is, and how you can select and plan your own system. This liberally-illustrated, 48-page book tells you the HI-FI story without fancy technical jargon or high-sounding terminology. **25c**

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"do-it-yourself"  
electronics

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- ☐ Please send the Free HEATHKIT catalog.  
☐ Enclosed is 25c for the New HI-FI book.

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address \_\_\_\_\_

city & state \_\_\_\_\_

ALSO SEND THE FOLLOWING KITS:

QUANTITY	ITEM	MODEL NO.	PRICE

Enclosed find \$\_\_\_\_\_. Please enclose postage for parcel post—express orders are shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. NOTE: Prices subject to change without notice.



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76 items ranging from symphonies to sabrejets

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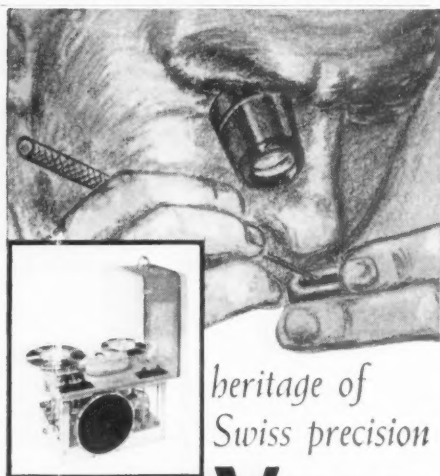
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## HIFI-NDINGS

(Continued from page 60)

(as opposed to printed circuits), there can be a strong case made for ease in double-checking wiring connections and really learning while working as to how electronic circuits operate. Maybe we're being old-fashioned, but there are many instances where point-to-point wiring takes only a few extra minutes and rewards the builder with a better understanding of his project.

No unusual problems or difficulties worth mentioning were encountered in putting together the EA-2. In fact, everything went a little easier than with previous Heathkits due principally, we feel, to the cutting to size and tinning of the power and output transformer leads.

The model EA-2 worked from the first moment we turned it on. The input connections are suitable for a magnetic cartridge (such as the General Electric, Fairchild, Shure, etc.), ceramic or crystal, and either an AM or FM tuner. There are no record equalization positions other than the single RIAA which should fit about every record being made. The output connections (three of them) will match 99% of the speakers used in hi-fi at this time.

The three other panel controls are for volume (worked smoothly), treble and bass (both with good range of boosting and cutting). An extra control on the chassis, which is reached by a screwdriver shaft entering the ventilation hole, cuts down on the a.c. hum when using a magnetic cartridge. Once the latter control is set you are finished with it and it may be left alone until the cartridge is changed.

The EA-2 had no trouble at all in coming very close to the manufacturer's specifications. The distortion figure ran a little higher (2% to the claimed 1%) and there was a slight drop off in response below 25 cycles (claimed to 20 cycles), but the output rating was definitely conservative (amplifier can be pushed to 15 watts)—sum total: excellent performance.

*We did like:* In addition to the points mentioned above, the idea of a quality moderately priced amplifier which could be very useful for a low budget hi-fi system, or a temporary second channel stereo setup.

*We were doubtful about:* The lack of sturdiness in the aluminum U-shaped cabinet. Not that it has any detrimental effect on the electronic performance, but sheet metal screws and aluminum do not mix. Also, the panel markings could be a little brighter—very difficult to see in a dark recessed bookcase.

## STEREO POTPOURRI

(Continued from page 46)

him derived from his stereo tape 88 X 2 (Concertapes 511).

Unfortunately the recording job on this tape does not measure up to the other three in the set. The combo has too great a spread and a bigger-than-life sound with a hardness which becomes a bit annoying. However, the instruments still have a wonderful clarity and crispness.

Miss Wright sings her two numbers very well indeed, but the manner in which she has been recorded is almost intolerable. Somehow Miss Wright is subjected to a reverberation characteristic different than that of the combo. Her voice, because of this taping, almost shatters the eardrums when the volume level and Miss Wright's pitch rise at the same time.

In spite of this third volume being a slightly weak link, there is much to settle back and enjoy. The arrangements are in good taste and give the combo's various instruments opportunity to show off their timbres both individually and collectively.

Vol. 4—SYMPHONY OF DANCE  
Rimsky-Korsakov: Dance Of The Buffoons; Sibelius: Valse Triste; Bizet: Minuetto from L'Arlesienne Suite; Glière: Russian Sailor's Dance from The Red Poppy.

The final volume of this set unfolds the manifold beauties of stereophonic sound in full symphonic dress, and thus provides a fitting culmination both sonically and aesthetically.

There can be nothing but praise for the taping presented here. Luscious, creamy-smooth sound is projected in a solid front. The strings have a greater silkiness than is evident in Vol. 1. Transients are crisp, but natural. The brass choir has lovely moments, particularly in the Bizet. And the performances of all

**HiFi & MUSIC REVIEW**

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on the  
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made me

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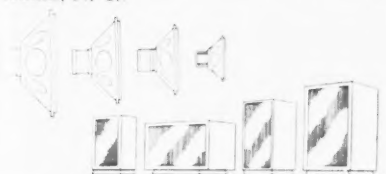


Every time I bought a record, I used to set up the calibrated microphone, connect the oscilloscope, start the music with bated breath, and keep my eyes glued to the screen. If anything on the 'scope pattern looked suspicious (something always did), I would start checking tubes, voltages and crossover frequencies, and examine the record under a microscope.

Then, at the house of a musician friend, I heard a NORELCO loudspeaker. I was suddenly carried away by the sheer joy of listening! What lovely sound! Clean, tight bass; creamy smooth highs; crisply defined middles... it was music!

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four selections by the Musical Arts Symphony Orchestra conducted by Leonard Sorkin are first-rate interpretations. I would single out the *Valse Triste* and the *Russian Sailor's Dance* as examples wherein this tape provokes a fresh reappraisal and appreciation. The latter concludes in an electrifying frenzy of sonority and rhythm.

The individual who thought up the idea of this tape deserves commendation. Who would guess that four such disparate compositions when arranged in the traditional classical symphonic sequence—fast, slow, "dance" and fast movements—would fuse into an aesthetic entity? But exactly that has been done here with unqualified success. And since each piece is itself allied to dance, we have literally a Symphony of Dance. Of course, if you choose to listen to any of these compositions either singly or in combination you still have a valid performance.

Now let's consider the Set as a whole. Concertapes is presenting what they call a Starter Set. You may personally quibble with choice of selections. But it must not be overlooked that the effectiveness of the stereo illusion is the basic element governing one's commitment to this new medium in terms of purchasing playback equipment and pre-recorded tapes. We are still preoccupied with the sheer joy in this "greater sound"—and the Stereo Starter Set gives just that with quality to spare.

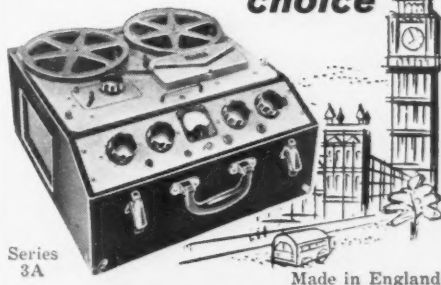
This investment pays off handsomely in terms of rich, true stereophonic sound. For a collective total running time of just about one hour the asking price of \$19.95 (for a limited time) is most reasonable. True to its name, this neat, small box gives you a start on your stereo collection—it pretends no more than that.

—END

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Through the season 1957-58, the Audio Engineering Society sponsored a thirty lecture series on tape and disc recording. The lectures were given by authorities in their respective fields. Reprints are being bound and will be available in the latter part of June. The complete series (two volumes) costs \$7.50. Further information from Sumner Hall, Lecture Series Chairman, Amityville, L. I., N. Y.

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How to do this is fully explained in our new booklet, "You Can Record the Satellites." It tells you how to modify your equipment to receive, record and even interpret the satellite signals—and how to make your recordings available to the proper authorities in the satellite program. Ask your Audiotape dealer for a copy of this 12-page booklet. Or send 10 cents, to cover the cost of handling and mailing, to Dept. AR, Audio Devices, Inc., 444 Madison Ave., New York 22, N. Y.

\* one of a series

# THE STEREO REEL THE STEREO REEL THE STEREO REEL

Reviewed By BERT WHYTE

● **BEETHOVEN: Symphony No. 7 in A Major, Op. 92.**

Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor ECS 11 \$14.95.

Pittsburgh Symphony Orchestra, William Steinberg cond. Capitol ZF 22 \$12.95.

Philharmonia Orchestra, Otto Klemperer cond. English Columbia Stereonic BTA 114 (to be available in future on Angel).

The Beethoven 7th symphony is now available in the three versions listed above, with a fourth edition by Vanguard due any day. While admittedly the Beethoven Seventh is a popular work, is such concentrated duplication so necessary so soon? Well, like it or not, we've got two American and one British recording to consider. The Victor tape was one of the earliest stereos on the market and both the sound and the Reiner performance have met with critical acclaim. Listening to the tape today, and comparing it to these later editions, it is obvious that progress has been made in the stereo art. Reiner's performance is big and robust, taken at a rather brisk pace. His phrasing and dynamics are on the bluff side and he commands playing of great sweep and power from his superb orchestra.

The heroic effect is heightened by the acoustics of Chicago's Orchestra Hall; but these same acoustics, wrongly used, diminish the overall sound quality. At first hearing the sound seems most impressive, but in many spots it is rough and over-resonant to the point of being muddy, especially in the bass, which tends to be over-emphasized by the unrestrained hall reverberation. In spite of these shortcomings, the performance generates a lot of excitement and in terms of stereo is most effective.

The newly issued Steinberg Capitol recording demonstrates how much has been learned about the recording of stereophonic sound. This is nice clean sound, with the widest frequency response of any of the competing versions. Microphone perspective is moderately close but with enough hall reverberation to give fullness to the sound. Direction, positioning, and depth illusion are first-rate. Steinberg does not strive for the dramatic in his reading, which is straightforward and neatly phrased with moderate dynamics. He displays considerably more sensitivity and restraint than Reiner, and in general lets the music speak for itself. If this is not the most exciting possible interpretation, one must admire the musicianship of Steinberg and the splendid playing he elicits from his orchestra.

The Klemperer recording noted here will not be generally available in this country until Angel Records releases it sometime in the fall of this year or early next year. It is included here as a harbinger of what is to come, and as an example of the kind of work the British are doing in stereophonic recording of the same repertoire. I obtained the tape through the kind offices of a Pan American pilot, plus some stereo listings of British Columbia and HMV recordings. One can anticipate such things as Bach's *Magnificat*, Prokofiev's Third Piano Concerto with Moura Lympany, *The Abduction from the Seraglio* with Beecham, Carl Orff's *Die Kluge* and even Gilbert and Sullivan's *The Gondoliers*.

To get back to the Klemperer version of the Beethoven Seventh Symphony, this is a tremendous performance. Here is a Beethoven 7th with stature and nobility, a reading of heroic proportions. Klemperer probes searchingly, revealing meanings and expressions in the score only hinted at by others. His widely contrasting dynamics would be mannered were it not for the convincing logic of his approach to the score. His is the gradual exposition, wherein he builds tower on sonic tower to achieve climaxes of crushing power. This is great and exciting music-making. As I believe I explained some time ago, our British friends record stereo quite differently than we do. They use a coaxial "double microphone"—as opposed to the frontally spaced two or three mikes commonly employed over here. The recording amplifier circuitry accomplishes a "coding" of the direct and reverberant components of the total sound in terms of generalized left and right channels. An advantage of this type of stereo recording is the elimination of the so-called "hole-in-the-middle"—a common problem of 2-channel recording which has led to the current practice of making 2-channel home stereo tapes from 3-channel masters. It does this at the cost of apparent directionality. Thus, in this recording directionality is not as striking as in the two American versions. The sound as such is very clean and sonorous, with fine spacious acoustics making for superb depth illusion and liveness. My one reservation about the sound of this tape is that frequency response seemed a bit restricted, but this may be due to differences in the recording curve used in Great Britain.

Summing up, we have in the Reiner a reasonably good tape, which must bow to the Steinberg effort in matters of sound. The Klemperer tape is magnificent, but must await importation. With the new

**HiFi & Music Review**



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● **PROKOFIEV: The Love for Three Oranges—Suite.**

London Symphony Orchestra. Antal Dorati cond. Mercury MWS 5 \$6.95.

Stereophonic sound means spectacular sound to most people, and while this does not obtain for all types of music, there is little doubt that people associate stereo with the more dynamic and highly colored orchestral repertoire. Based on this criterion, such a tape as this will stand at the top of any list of "spectaculars." Prokofiev's suite is made to order for a display of all the dazzling effects so dear to the heart of the stereo enthusiast. The very pungent scoring makes much use of dissonance, with heavy emphasis on brass and percussion. It is music made to order for Dorati, who handles its complexities with utmost assurance.

His tempi are brisk, the reading powerful. The dynamics he demands and gets from the London Symphony are staggering. This recording stems from those happy circumstances where music, hall, conductor and recording technique all combine to produce something outstanding.

Directionality is superb, as is pin-point positioning of the instruments, and their articulation. The sound is very forward in its projection, yet with spaciousness that provides a startlingly realistic sense of depth. The music is delightful and TV fans will recognize the "March" as an early theme of the *Dragnet* show. At \$6.95 this is a best buy super-spectacular stereo.

● **SIBELIUS: Symphony No. 2 in D Major, Op. 43.**

Philadelphia Orchestra, Eugene Ormandy cond. Columbia NMB 12 \$17.95.

I happen to be very fond of this particular work and am pleased to report that this is the best of all the Columbia tapes yet issued and ranks with the select few that represent the industry's finest achievements in stereo recording. This one should demonstrate to those who have "pooh-poohed" the advantages of stereo. If, after listening to this tape through a reasonably good system, they still insist that they don't like stereo, it can only be concluded that they either don't like music at all, or have only one good ear. Here the Philadelphia Orchestra is in excellent form—an incredibly precise instrument displaying string tone that can only be described as ravishingly beautiful. Ormandy is unusually perceptive and sympathetic to this particular Sibelius and his performance is altogether admirable. He essays a very lyrical approach, permitting the music an easy flow that falls very sweetly on the ear. In matters of sound this recording is really extraordinary. There has been much discussion as to what constitutes a "concert hall" sound, and much conjecture as to the possibilities of capturing this sound in a recording. Actually, there can be no such thing as a true facsimile of a concert hall

sound. Physical and acoustical limitations of the average listening room preclude that possibility. The best recording science has been able to devise along this is a properly made true binaural recording to be heard through earphones.

Concert hall sound or no, the fact is that a first-rate standard stereo recording designed to be heard through home loudspeakers can still let you hear more of a score than is possible in the best seat in any concert hall. It is in essence a new medium, inextricably woven into and part of the fabric we call concert hall sound and yet something beyond that boundary. Which brings us to the point of this recording.

Here in this recording of the Sibelius Second Symphony is one time where all elements have combined ideally to produce the closest approximation to the elusive concert hall sound we have yet experienced. Here is the same sense of proportion, the smooth naturalness of instrumental color, easily perceptible directional interplay between instrumental choirs, gradations of sound intensity, plus the sum and difference of a thousand hall reflections that make for the sense of depth. For a seasoned concert-goer, this tape will prove an experience disturbingly close to the real thing. Anyone who calls himself a music lover should somehow contrive to hear this tape. It is recommended without reservation.

● **RACHMANINOFF: Symphony No. 2 in E Minor, Op. 27.**

Detroit Symphony Orchestra, Paul Paray cond. Mercury MJS 5-17 \$17.95.

Here at last is a first stereo recording of this beautiful work and it is from all aspects highly successful. The Paray performance is exemplary. With sure and knowing musicianship, Paray realizes that the beauty and lyricism of this score can be a trap, in which the unwary can become ensnared in slushy sentimentality. He manages the neat trick of coaxing the last iota of passionate expression and beauty of tone, while maintaining a firm beat and reasonable pace. His reading has the sweep and grandeur that keep the work from cloying. Paray has done wonders with the Detroit Symphony since he began his tenure and nowhere is this more in evidence than in the superbly smooth string sound and the bright precision of the woodwind. The recording was made in the new Edsel Ford Memorial Auditorium and although it is said to present acoustical problems, the only evidence here is a somewhat less resonant sound than is usual with Mercury. There is fine orchestral detail, good directionality, and broad forward sonic projection. The less than usual spaciousness somewhat restricts the sense of depth, but the unbroken sonic front compensates for this.

● **BARTOK: String Quartet No. 2.**  
Kohon String Quartet. Stereo Age C-1 \$12.50.

It takes a great deal of moral and financial courage for a new and small company to issue such esoteric material as a Bartók string quartet. One can only hope

**HiFi & MUSIC REVIEW**

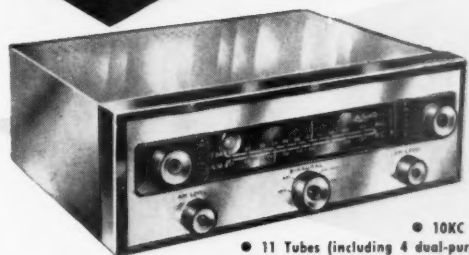


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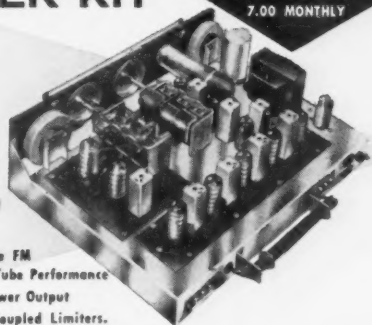


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The 5 controls of the KT-500 are FM Volume, AM Volume, FM Tuning, AM Tuning and 5-position Function Selector Switch. Tastefully styled with gold-brass escutcheon having dark maroon background plus matching maroon knobs with gold inserts. The Lafayette Stereo Tuner was designed with the builder in mind. Two separate printed circuit boards make construction and wiring simple, even for such a complex unit. Complete kit includes all parts and metal cover, a step-by-step instruction manual, schematic and pictorial diagrams. Size is 13 1/2" W x 10 3/4" D x 4 1/2" H. Shpg. wt., 18 lbs.

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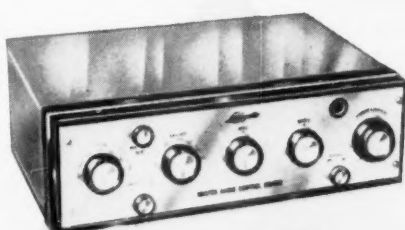
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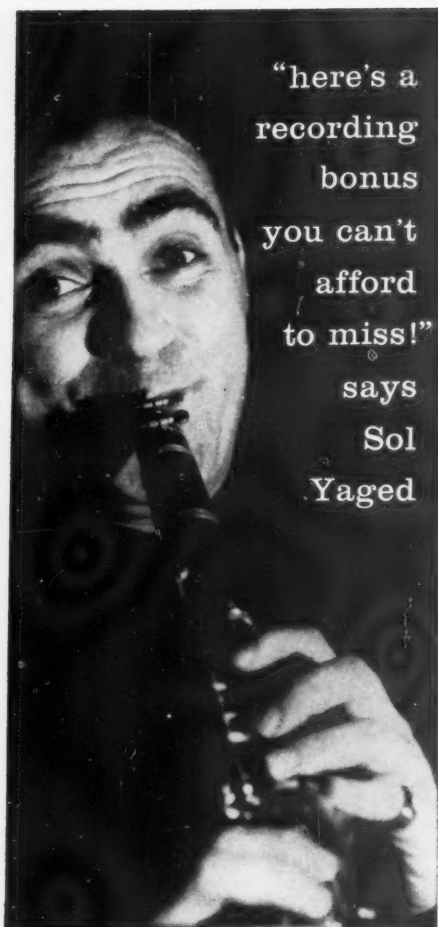
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that enough people will appreciate the effort to insure success. On the basis of the recording itself, such buyers will find themselves amply rewarded. The Kohon Quartet does not have the finesse or precision of the Julliard or the Vegh quartets, both of which have recorded this work on monaural disc. On the other hand, they are an honest, musicianly and conscientious group, who perform the work with a fine spirit of devotion and afford a genuinely moving experience. Above all, the Kohon Quartet has the advantage over its competitors of being heard in fine stereo recording. The recording was made with fine regard for the placing of the players and for the appropriate acoustical climate in which the work should be heard. Thus we have the quartet spread out no more than would be the case in a living room. They convey a good sense of directionality and aural positioning.

The recording was made fairly close up for maximum detail and articulation, with just the barest hint of reverberation to lend roundness to the string tone. First and second violins are disposed to the right with the viola and cello to the left. There is no sense here of "separate halves" of a quartet. Sound is very clean and the frequency range ample.

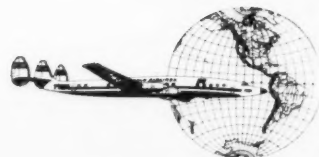
• **DEBUSSY: String Quartet in G Minor.**  
Fine Arts Quartet. Concertapes 23-1A  
\$11.95.

• **DVORAK: String Quartet No. 6 in F Major, Op. 96 ("American").**  
Fine Arts Quartet. Concertapes 23-2A  
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• **MOZART: String Quartet in G Major (K. 387).**  
Fine Arts Quartet. Concertapes 23-4A  
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More chamber music of consistently good quality by Leonard Sorkin's excellent Fine Arts Quartet. Most stereo fans may be primarily interested in big symphonic works, but I would be derelict if I did not point out that chamber music on stereo conveys on its own level equally powerful impact. These three tapes are fine examples in point. There is beauty here, excitement, and at times a bitter-sweet sadness. The Debussy is the easiest to assimilate and is one of the most melodic of all quartets. The performances are all good, and endowed with eloquence and understanding—the Debussy being really outstanding. Quality of sound is remarkably consistent. Recording is quite close up, and with reasonable spread between instruments. Directionality is apparent but not exaggerated. The only noticeable difference between these recordings is in acoustic perspective. The Debussy has the barest glint to lend a little liveness, the Dvorak goes up a notch in reverberation, but still not enough to destroy the "living room illusion," the Mozart goes a step further and moves beyond living room scale to the large music salon of a bigger house.

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**HiFi & MUSIC REVIEW**

One of the good things about Sinatra is his dependability. Rarely if ever do you get a bad performance from him. You can also depend on excellent sound quality. In this first stereo offering by Frankie he continues his winning ways. Here he is in a lonely melancholy mood, and he sings the type of songs that once set the teenagers on a howl. *Laura, There's No You, Lonely Town, Where Are You, I Think of You*—these are among the old favorites given the full treatment. The inimitable phrasing and inflection that is Frankie's stock in trade gets full play here. How does the Voice sound in Stereo? Just great, with a new smooth roundness of tone and a little more metal in the lower registers than we had suspected. Gordon Jenkins has whipped up some fine instrumental backgrounds for Frankie and the two combined should wow the gals. Cute trick on this tape—if you hear Frankie coming from exactly midway between the speakers, then you know your system is in perfect balance.

• **PORTS OF PLEASURE** featuring **LES BAXTER and His Chorus and Orchestra.**  
Capitol ZC 20 \$12.95.

• **WIDE RANGE** featuring **JOHNNY RICHARDS and His Orchestra.**  
Capitol ZC 16 \$12.95.

Two sides of the stereo coin here. One a generous sample of Les Baxter's most entertaining exoticisms, and the other the big band beat with Johnny Richards. It would be hard to choose between them in terms of the more effective stereo. Baxter scores with odd instrumentation, including much high percussion for a goodly share of stereo spice. Richards has a brass section that surely must be the loudest and most hard drivin' since the heyday of Stan Kenton. In both tapes directionality is exploited with interesting effect. Both are "multi-mix" stereo recordings with varied depth illusion. In pop music anything goes for effect.

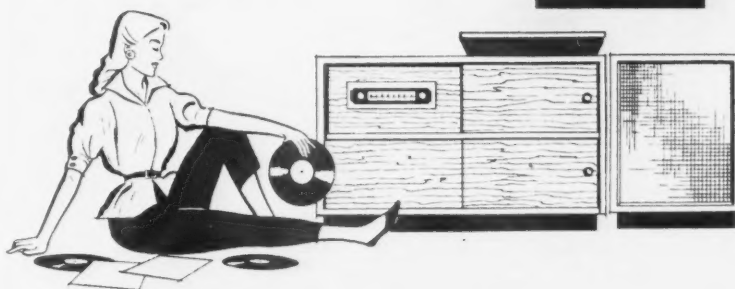
• **SPEAK LOW** featuring **HAL OTIS and His Orchestra.**  
Westminster-Sonotape SWB 7034 \$6.95.

• **SO IN LOVE** featuring **HAL OTIS and His Orchestra.**  
Westminster-Sonotape SWB 7031 \$6.95.

These are but two of 6 tapes devoted to the talents of the extraordinary "hot fiddler," Hal Otis. A collection of hit standards, they offer pleasantly innocuous fine cocktail music. On 7034 you'll find *Speak Low, Isn't It Romantic, Lazy Afternoon, and Bess, You is My Woman*. On 7031, we have *Around the World, Poinciana, So in Love, You Stepped Out of a Dream, and Adios*. Sound is up to the usual excellent Sonotape standard, with all of stereo's attributes fully utilized. Otis is a whiz with the violin and no slouch as a leader. 7034 may well be bought for the picture that adorns the cover, regardless of the music content. This album is entitled *Speak Low*, but considering where the line of Jayne's dress is, it might be more aptly titled, "Unspeakably Low!"

JUNE 1958

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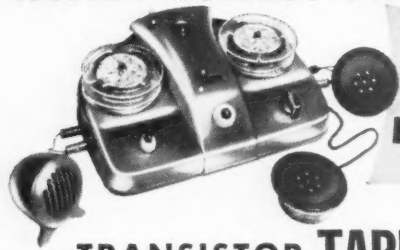


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## HI-FI CONCERT

(Continued from page 55)

already overrich in sonority; yet his playing otherwise reveals a pianist of first-rate technique and musicianship. If one were to evaluate the transcriptions as works of art, they might strike one as extraordinarily silly; in a way they are neither fish nor fowl, neither opera nor piano music; but they certainly exemplify a most creative re-creation of one medium in terms of another. Their purpose is well explained by annotator Andrew Porter, who writes that cultivated listeners who have any response to opera will find that Liszt, "far from compiling mere potpourris, recreates the spirit and mood of a scene, even of a whole opera. And if, in addition, they are interested in the piano they will marvel at prodigious keyboard writing. . . ." The recording is adequate.

K. G. R.

## Old Wine, Newly Found

● **MENDELSSOHN: Violin Concerto in E Minor, Op. 64; RAVEL: Tzigane; SAINT-SAENS: Havanaise, Op. 83.**

Michael Rabin with the Philharmonia Orchestra, Sir Adrian Boult, Alceo Galliera cond. Angel 35572.

● **GOLDMARK: Violin Concerto in A Minor, Op. 28.**

Nathan Milstein with the Philharmonia Orchestra, Harry Blech cond. Capitol PAO 8414.

Both these discs are sure winners. Young Mr. Rabin has been getting some choice repertory assignments from the EMI recording staff and he continues to discharge them with genuine distinction. Take the Mendelssohn Concerto: Practically every one of today's leading violinists has recorded it; and one wonders now whether they're all in competition to see who can play it the fastest. Not so Rabin, who from the very beginning adopts a civilized tempo—one which allows the lovely theme to take wings and soar as it rarely has in recent times. This same civility of approach is characteristic of the entire performance—a great one because it is honest.

Rabin is equally successful with Ravel's *Tzigane* and Saint Saens' *Havanaise*, the former dazzling in its technical fireworks, the latter languorous and seductive. Orchestral support and recording are superb in all three.

In the Milstein disc we find an acknowledged master at the very peak of his form. The Goldmark Concerto is a minor product of 19th century Romanticism, with pretty melodies, uncomplicated harmonic and formal structure, and bravura display passages for the soloist. Milstein is practically alone among the virtuosos of today in his inclusion of this work in his active concert programming; and he plays it with a conviction that is positively ennobling. Blech and the Philharmonia provide Milstein with a thoroughly idiomatic accompaniment and here, too, recorded sound is first-rate.

M. B.

HiFi & MUSIC REVIEW



● **HERBERT:** 'Cello Concerto No. 2 in E Minor, Op. 30; **PETER:** Sinfonia No. 3 in G Major.

Georges Miquelle with the Eastman-Rochester Symphony Orchestra, Howard Hanson cond. Mercury MG 50163.

Stylistically the Victor Herbert's 'Cello Concerto could have been written by Karl Goldmark, whose Violin Concerto is reviewed elsewhere. Here too is a piece in the late 19th century German Romantic tradition—a perfectly logical state of affairs when one remembers that this Irish-born composer, so well known for his popular operettas, received most of his musical training in Stuttgart. Herbert's writing here is wonderfully idiomatic for the 'cello—again no surprise when we remember that he first came to the United States in his late twenties to become solo cellist of the Metropolitan Opera Orchestra. In view of the paucity of vital repertoire for 'cello and orchestra, it is really surprising that this work has not become more firmly established in the active concert repertoire. Georges Miquelle, for many years solo cellist of the Detroit Symphony Orchestra, plays this music with obvious love to a most sympathetic accompaniment from Hanson and his orchestra. The reverse side brings an unexpected delight. Johann Friedrich Peter (1746-1813) of Dutch birth, was one of the early Moravian settlers in the United States. He composed a good deal of music for the Moravian church service, as well as six string quintets. The present Sinfonia is the third of these quintets, as expanded for string orchestra. It is utterly charming—Boccherini-like in its spontaneity and melodic invention. Hanson conducts a fine performance, and the recorded sound is less brittle than that of some other recent Mercury Rochester issues.

M. B.

## Two Ways with Strings

● **VIVALDI:** *L'Estro armonico* — 12 Concerti Grossi.

Chamber Orchestra of the Vienna State Opera, Mario Rossi cond. Bach Guild BG 572/74 3 12".

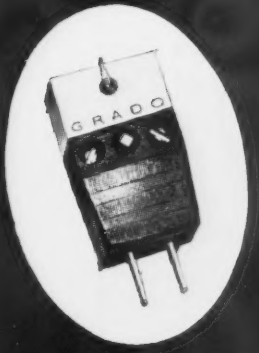
● **MUSIC FOR STRINGS**—Bach (arr. Stokowski): *Mein Jesu, was für Seltenweh*; *Prelude from Solo Violin Partita No. 3 in E Major*; **Gluck:** *Lento from "Iphigenia in Aulis"*; *Musette & Sicilienne from "Armide"*; **Borodin:** *Nocturne from String Quartet No. 2 in D Major*; **Paganini:** *Moto Perpetuo*; **Rachmaninoff:** *Vocalise*.

Leopold Stokowski conducting His Symphony Orchestra. Capitol PAO 8415.

What a lesson in style is offered in these two releases! On one we have Stokowski continuing his practice of the last three decades or so, of performing early music in lush, romantic style; on the other Rossi and his group give us clean and beautifully fresh interpretations of Vivaldi's twelve concertos collected under the title *L'Estro armonico* ("The Poetry of Harmony").

We must say, with all due respect and with full acknowledgment of the debt that we all owe Stokowski for his pioneering efforts, it was to be hoped

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that he might outgrow some of his more obvious mannerisms as applied to early music. This disc, however, confirms that there has been no change whatever. The same rich arrangements of the Bach works are in evidence, and the performances are even more lush, mannered, and romantic. In one of the Gluck pieces, hardly a phrase is allowed to emerge without some "interpretation," no matter how slight. Be this as it may, tribute must be paid to the way in which Stokowski has exercised such minute control over his players, and to the skill and responsiveness of those players—whoever they may be, since the label lists only "his" Symphony Orchestra. The way every bit of shading, down to the smallest detail, is brought out is nothing short of remarkable. One merely wishes that there were less of it.

The second side of the disc, containing romantic repertoire of Borodin, Paganini and Rachmaninoff, merits only the highest praise. Here lush tone and dynamic shading are perfectly in place. In fact, it would be difficult to imagine more sensitive and tonally beguiling recorded performances of the two Russian pieces. But please, Mr. Stokowski—must *all* music, even that of earlier times—emerge with identical romantic coloration?

As an example of what early music *should* sound like, one can do no better than to turn to the recording of the twelve concertos comprising Vivaldi's *L'Estro Armonico*. Here the music is allowed to speak for itself. There is no attempt to superimpose a later style of playing; there is no overinterpretation of each phrase. Conductor and players obviously have a feeling for this idiom, and the results are most satisfying.

Included among these dozen concertos are the six that Bach reworked as solo concertos for harpsichord and for organ. Also here is the concerto for four solo violins that Bach transcribed for four harpsichords. Best known of the series is No. 11 in D minor, which has been heard for several decades in a transcription for full, modern orchestra. The original is most welcome, as is, indeed, the entire album.

From the standpoint of recording alone, both issues leave nothing to be desired.  
D. R.

### Opera Potpourri

• **ALEXANDER KIPNIS** sings **RUSSIAN OPERA ARIAS**—**Moussorgsky**: Boris Godounov—*Coronation Scene*; *Varlaam's Song*; *Inn Scene*; *Clock Scene*; *I Have Attained the Highest Power*; *Farewell and Death of Boris*; **Tchaikovsky**: Eugene Onegin—*Prince Gremin's Aria*; **Rimsky-Korsakov**: Sadko—*Song of the Viking Guest*; **Borodin**: Prince Igor—*Galitzky's Air*; **Dargomijsky**: *Roussalka—Miller's Aria*.

Alexander Kipnis (bass) with Robert Shaw Chorale and Orchestra, Nicolai Berezhovsky cond. Camden CAL 415.

The release of this disc restores to currency two superb RCA Victor 78 RPM sets of the mid-1940's. Though he did not make his Metropolitan Opera debut until 1940, Ukrainian-born basso Alexan-

der Kipnis had been for a quarter of a century before one of the world's most renowned singers, equally at home on the opera stage and on the concert platform. His European recordings of Brahms and Hugo Wolf songs are cherished by vocal collectors the world over, and his portrayal of Boris Godounov, as well as of the leading bass roles in *Die Meistersinger* and *Parsifal*, has earned for him a place among the immortals of the singing art. Camden's transfer of the original 78 RPM masters has been wonderfully accomplished.

M. B.

• **MOZART ARIAS**—**Idomeneo**: *Fuor del mar*; **Don Giovanni**: *Dalla sua pace & Il mio tesoro*; **Concert aria**—*Per pietà, non ricercate*; **La Clemenza di Tito**: *Se all'impero*; **Abduction from the Seraglio**: *Konstanze! Konstanze! Wenn der Freude Tränen*; **Pedrito's Romance**; **Così fan tutte**: *Un'aura amorosa*.

Nicolai Gedda (tenor) with the Paris Conservatory Orchestra, André Cluytens cond. Angel 35510.

Gedda, who made his Metropolitan Opera debut in the season just concluded, has a light, lyric voice which is well suited to some phases of Mozart's vocal writing but not to others. Basically, Gedda lacks flexibility, and where the vocal line calls for runs, trills, and other embellishments, he does not do too well—the *Idomeneo* aria and *Il mio tesoro* being instances in point. But where little else is required than to pour out beautiful sounds, as in *Dalla sua pace* or the portrait aria from *The Magic Flute*, Gedda is rather more successful. Almost never does one feel that he has really pierced to the heart of the meaning of what he is singing.

Cluytens and the orchestra offer excellent support, and the engraving of the whole onto disc has been first rate.

M. B.

• **CALLAS AT LA SCALA**—**Bellini**: *I Puritani*—*O rendetemi la speme & Qui la voce*; **La Sonnambula**—*Care compagne & Come per me sereno*; **Cherubini**: *Medea—Dei tuoi figlia*; **Spontini**: *La Vestale—Tu che invoco*; *Nume tutelare*; *Caro oggetto*. Maria Callas (soprano) with Chorus and Orchestra of La Scala, Milan, Tullio Serafin. Antonino Votto cond. Angel 35304.

Here we have excerpts from four different operas which in recent seasons have been revived especially for Maria Callas. Cherubini's *Medea*, Spontini's *La Vestale*, plus Bellini's *I Puritani* and *La Sonnambula*. The Bellini selections are taken from Angel's complete recordings of these works, while the Callas interpretations from *Medea* and *La Vestale* appear on discs for the first time.

What has been true before is still true again. Callas may not be the world's most technically secure singer and she may at times produce tones that are just plain ugly; but she can infuse a scene with dramatic impact and penetration of character which for many listeners sweep all purely vocal shortcomings aside. How poignant is her *Medea* aria in which the heroine pleads for the return of Jason, the father of her two children! And how

beautifully she colors the aria *Caro oggetto* from *La Vestale*—this being an Italianate precursor of Wagner's *Liebestod*.

This disc is one anthology that can be highly recommended to the opera lover in search of something a little different from the usual aria collection in LP format.

M. B.

• **FLAVIANO LABO** Operatic Recital (Tenor with Orchestra)—**Puccini:** *Turandot*—*Non piangere, Liù & Nussun dorma*; **Ponchielli:** *La Gioconda*—*Cielo e mar*; **Giordani:** *Fedora*—*Amor ti vieta*; **Puccini:** *Tosca*—*Recondita armonia & E lucevan le stelle*; **La Bohème**—*Che gelida manina*; **Verdi:** *La Forza del Destino*—*O tu che in seno agli angeli*. London 5408.

• **CARLO BERGONZI** Operatic Recital (Tenor with Orchestra)—**Verdi:** *Aida*—*Celeste Aida*; *Luisa Miller*—*Quando le sere al placido*; *La Forza del Destino*—*O tu che in seno agli angeli*; *Un Balli in Maschera*—*Me se m'e forza perderti*; **Meyerbeer:** *L'Africana*—*O Paradiso*; **Giordano:** *Andrea Chenier*—*Come un bel di di maggio*; **Cilea:** *Adriana Lecouvreur*—*La dolcissima effigie & L'anima ho stanca*; **Puccini:** *Tosca*—*Recondita armonia & E lucevan le stelle*; *Manon Lescaut*—*Donna non vidi mai*. London 5346.

Both of these gentlemen are among the most recent additions to the roster of the Metropolitan Opera Company, Bergonzi having made his debut with Mr. Bing's forces last season, and Labo in the season just concluding. Labo's is the more voluptuous sound, Bergonzi's the purer and more naturally produced. About the same interpretative distinctions apply, too. Labo rears back and belts out his arias, Bergonzi is more subtle and sings with a considerably more musical intelligence. Curiously though, two completely different recording techniques seem to have been employed for these discs. For Labo they have contrived an effect of artificial echo. The Bergonzi recordings, however, are free of any such sound gimmickry.

M. B.

• **GILBERT & SULLIVAN: The Mikado** (complete recording).

Owen Brannigan (bass)—*The Mikado*; Richard Lewis (tenor)—*Nanki-Poo*; Geraint Evans (baritone)—*Ko-Ko*; Ian Wallace (baritone)—*Pooh-Bah*; John Cameron (baritone)—*Pish-Tush*; Elsie Morrison (soprano)—*Yum-Yum*; Marjorie Thomas (contralto)—*Pitti-Sing*; Jeannette Sinclair (soprano)—*Peep-Bo*; Monica Sinclair (contralto)—*Katisha*, with Pro Arte Orchestra and Glyndebourne Festival Chorus, Sir Malcolm Sargent cond. Angel 3573 B/L 2 12".

This is a beautifully recorded *Mikado*, with everything as well balanced as one could wish. The solo singing is wholly first rate. The outstanding point about this set is in fact the fine quality of the soloists, who are far superior to those usually encountered in Gilbert and Sullivan performances. The all-important diction is of such excellence that hardly a word is missed.

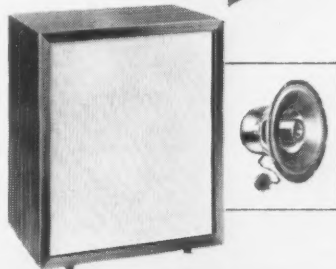
The complete text is supplied with the recording.

D. R.

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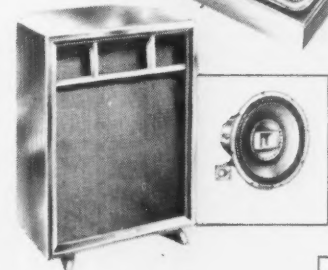
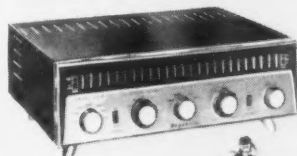
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## ENTERTAINMENT MOOD

(Continued from page 20)

### • **RELAXIN' with the MILES DAVIS QUINTET.**

If I Were A Bell; You're My Everything; If I Could Write A Book; Oleo; It Could Happen To You; Woody'n' You. **Prestige 7129.**

### • **JOHN COLTRANE with the RED GARLAND TRIO.**

Training In; Slow Dance; Bass Blues; You Leave Me Breathless; Soft Lights And Sweet Music. **Prestige 7123.**

Not since the Louis Armstrong Hot Five and Hot Seven has any short series of recordings had quite the effect in jazz that the Miles Davis Quintet has had in the past two years.

The Armstrong dates in the Twenties were with studio groups rather than the unit with which Armstrong was at that time working and the personnel varied somewhat; but the effect of Armstrong, Earl Hines, Kid Ory, Johnny Dodds and Zutty Singleton—who appeared on many of the numbers, though never all together, was cataclysmic in the jazz world. They set, basically, the style for their individual instruments and also for the small group in jazz for almost two decades, or until the Goodman Trio and Quartet.

In a similar way, the Miles Davis Quintet of the past two years has been as a unit the seminal influence in today's organized small group style, and individually, in the persons of Davis, Coltrane, Red Garland, Paul Chambers and Philly Joe Jones, each musician has been one of the leaders, if not the leader, in his own category.

Because the Davis group has worked together, in terms of these unstable years, for a relatively long time, the patina of mutual association has given the group a unique personality of its own and rather a greater one than the sum of its parts—no matter that these parts are themselves extraordinary.

The Davis group's strength lies in the fact that each member of the group is keyed at all times to the rhythmic, harmonic and melodic elements in any given number. Jones, as drummer, in a real way dominates the group's rhythmic conception and yet his drumming is always in terms of melody and harmony as well as of time. Davis, in his tenure with this group, has stressed melody more than ever before and has extended its use in jazz improvisation somewhat in the manner of a modern Bunk Johnson. Garland has been the driving harmonic force, stating a richly textured chordal structure behind his own statements. Coltrane, who is now rapidly emerging as the young tenor saxophonist, has attempted to combine all of these elements in his own solo work.

The Davis group has worked out a unique and almost private musical language for its striking moments of inspirational improvisation (what the musicians call "cooking"). It is an intricate and almost psychic thing but it rests on a firm musical logic and is constructed with

the painstaking workmanship of the unknown Egyptian architect of the pyramids.

Last year, just prior to a temporary break-up of the Davis group, a series of LPs was recorded for Prestige. They were all tunes out of the group's current repertory and were done in one take each. *Relaxin'* is the second LP to be released from this series of sessions and it bears out the opinion of the members that this is among the best work they have done.

Coltrane's LP is somewhat freer in concept than his work with Davis, which is both an advantage and a disadvantage; the substitution of Arthur Taylor removes the directing force of Jones' drums, but the LP is nevertheless one of the best of the current crop and offers perhaps the finest examples of Coltrane's unique style. He is fundamentally an alto saxophonist converted to tenor and he plays with the soaring flights more common to the lighter instrument.

R. J. G.

## Bingle, Bangle, Bop!

### • **WITH BELLS ON featuring Sid Bass and His Orchestra.**

The Bells Are Swinging; What Is There To Say; Pick Yourself Up; The House Is Haunted; Love Walked In & 7 others. **Vik LX 1112.**

Almost from the moment of release, the first track of this LP, *The Bells Are Swinging*, was an instantaneous hit with the disc jockeys. The music on the LP is gimmicky in the same sense that Sauter-Finegan was, but it is also more humorous, lighter and infinitely more joyous, with the result that almost everyone finds something enjoyable on it.

There is extensive use of a variety of rhythm instruments, with special emphasis on bells, triangles and suchlike, to



embroider the basically swinging propulsion of the studio band. The arrangements are attractive and done with a great deal of wit. The recording is excellent and the variety of sound is enough to entrance that delightful in-group of the high-fidelity field, the sound freaks. It really does seem as if all the bells there are, or could be, are represented here.

R. J. G.

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The vicarious impact of "on-the-spot" recorded night club performance is one of the more recent developments in the efforts of the recording industry to provide a touch of "glamor" for those of us who must, more often than not, do our night clubbing via the gramophone.

Billy Daniels' highpowered delivery, ideally suited to the after dark hot spots, is here captured during a performance at the Mocambo in Hollywood, and occasionally he does manage to come across effectively to the home listener as well. But he is heard here primarily as an entertainer rather than as a singer, and unfortunately a lot of the plainly visual elements of his "act" get pretty well lost when restricted to a purely aural medium.

Even without an actual night club audience, Liane on her Vanguard discs still manages to give the impression of singing at small cabarets, whether in Paris or in her native Vienna. This is due partly to the alternating instrumental numbers by the Boheme Bar Trio, but possibly even more to the intimate, warm sound that the recording engineers have given her.

S. G.

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for new talent, as the disc successes of some of its former permanent members amply testify. Steve Lawrence is an especially personable performer with a great flair for showmanship, and would be even better, I suspect, if he would stop copying Frank Sinatra's phrasing and the awkward habit of adding extra words in the songs to conform to his own interpretations. For some unfathomable reason, the verse to the song *Tea for Two* is here used to introduce *Lazy River*.

Now also known as Mrs. Steve Lawrence, Eydie Gorme is a finger-snapping belter of the old school to which she has returned for a dozen numbers of the Twenties—some good, some so-so—that she delivers with fine understanding and, for the most part, praiseworthy restraint.

While he is saddled on his first record by some mediocre material, Andy Williams, a pleasantly bland, somewhat nasal crooner, does an acceptable job on the R&H collection, although some of the songs are decidedly beyond his vocal range.

Steve Allen, *Tonight's* former host, is heard on the Wurlitzer electric piano, which sounds at various times like a guitar, an organ, and even a piano. The playing is happily free from tasteless ostentation.

S. G.

### Seattle's Suzuki Debuts

• **THE MANY SIDES OF PAT SUZUKI with Henri René and His Orchestra.**

Fine And Dandy; Solitude; Poor Butterfly; Just One Of Those Things; Lazy Afternoon & 8 others. Vik LX 1127.

Miss Suzuki is primarily an entertainer with the blessing of a flexible voice which can become heavily dramatic or softly sensual on demand.

This is her first album and there are several good points about it. Firstly, the accompaniment by Henri René is unusually well designed to display the singer's best qualities; secondly, the choice of tunes is excellent; thirdly, the entire LP is well-programmed for variety, contrast and continuity.

Although there are better popular singers and although Miss Suzuki is no jazz singer at all, this is a rewarding LP with good songs, warm performances and a high degree of musical taste. In addition, it is excellently recorded.

R. J. G.

### Pop Bands with Jazz Beat

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Whiffenpoof Song; I'm Shooting High; I'll See You In My Dreams; The Lamp Is Low; Thank You For A Lovely Evening; Goodnight Sweetheart & 14 others. RCA Victor LPM 1590.

• **THE WEST COAST OF BROADWAY featuring NANCIE MALCOMB and Her Group.**

Bewitched; My Ship; If I Were A Bell; Old Devil Moon; Comes Love & 7 others. Camden CAL 422.

Almost everyone up to the Three Suns has a slight case of jazz these days. The LPs in this grouping are universally pleasant, attractive and easy to listen to while dancing, drinking or dreaming. But they are not for jazz listening. Butterfield has assembled a good big band with a clean, swing-style sound and a rather unusually good clarinet soloist (Hank D'Amico). There is a girl singer (Dodie Smith), who is reminiscent of Helen Ward at times and the LP is great fun to dance to.

Nancie Malcomb and her small combo are a little different. To a selection of fine Broadway tunes, she has brought a bright, if superficial, jazz piano style of her own, aided by the presence of an excellent drummer (Mel Lewis). In addition, she sings in a pleasant voice with overtones of June Christy. This LP is a lot closer to jazz than any of the others, though it still remains safely on the popular side of that tightly drawn line. The imbalance of her voice with the group is no asset.

R. J. G.

### Spain & Points East

• **PABLO CASALS PRESENTS SARDAÑAS OF CATALONIA.** *Cobla of Gerona, recorded in Prades under supervision of Pablo Casals.*

Festivals: Le Nit de L'amor; La Rosada & 3 others. Angel 35475.

• **MUSIC ON THE DESERT ROAD—A Sound Travelogue by Deben Bhattacharya featuring Turkish, Bedouin, and Hindi music.**

Angel 35515.

The sardana is a dance of the Catalan people, one of whose most fervent representatives is Pablo Casals. In this group of concert sardanas, there are two composed by Casals himself; two by Julio Garreta; one by Casals' brother, Enrique; and one by Enrique Morera. Even though these are concert pieces, they retain much of the folk colorings, rhythms and clan of the street sardanas. For this recording, Casals trained the "cobla" (ensemble) of Gerona. A variety of moods is sounded in these pictorial pieces; the sound is spacious; and there is an illuminating, illustrated booklet.

*Music on the Desert Road* is the record of an overland journey from Turkey to India in 1955-56. Included is ethnic music recorded in Turkey, Syria, Iraq, Pakistan and India. The result is one of the most absorbing folk recordings ever issued. Each example is carefully selected and is penetratingly unique; the sonic quality is much better than on most field recordings, and in fact has almost startling presence in several places. There are a number of extraordinary experiences—a chilling religious chant recorded in a Turkish border town; poly-rhythmically swinging Bedouin coffee grinding; an Iranian drummer imitating a train; and a hypnotic Indian raga recorded in Benares. As always with Angel, there is an excellent booklet with clear background data about each performance with a number of musical illustrations. A remarkable collection.

N. H.

**HIFI & MUSIC REVIEW**



## HiFi & Music Review

### Advertisers Index

JUNE 1958 ISSUE

# HiFi

& MUSIC REVIEW

## INFORMATION SERVICE

Code  
No. Advertiser Page

59 ABC Paramount ..... 15  
3 Allied Radio Corp. .... 77  
70 American Electronics Inc. .... 19  
5 Audio Devices Inc. .... 68  
83 Audio Fidelity Inc. .... 23

6 Bell Sound Systems Inc. .... 21  
7 Bogen David, Inc. .... 4th Cover  
8 Bozak Sales Co., R. T. .... 59  
9 British Industries Corp. .... 4

71 Chambers Record Corp. .... 79  
84 Classic Electrical Co. Ltd. .... 78  
Cook Laboratories, Inc. .... 66  
85 Coral Records. .... 55

75 Dexter Chemical Corporation ..... 20

10 EICO ..... 24  
Electronic Applications, Inc. .... 66  
11 Electro-Voice, Inc. 2nd Cover, 3, 10, 15  
62 Ercona Corporation ..... 67

40 Ferrodynamics Corporation ..... 16  
76 Ferrograph ..... 67  
95 Filnor Products Inc. .... 74  
13 Fisher Radio Corporation ..... 17

9 Garrard Sales Corporation ..... 4  
14 Glaser-Steers Corporation ..... 18  
86 Grado-Laboratories ..... 74, 75

99 Harman-Kardon ..... 51  
41 Heath Company ..... 61, 62, 63, 64, 65  
HiFi & Music Review Classified ..... 79

63 Key Electronics Co. .... 78

45 Lafayette Radio ..... 71  
20 Lansing Sound, Inc., James B. .... 9  
88 Leslie Creations ..... 79  
21 Livingston Audio Products Corp. .... 69  
46 London Records ..... 53  
47 Louisville Philharmonic Society ..... 78

89 Mal's Recording Service ..... 79

77 Neshaminy Elec. Corp. .... 75  
94 New Records by Mail ..... 54  
65 North American Phillips Co., Inc. .... 67

16 Omegatape ..... 70

Photo Directory ..... 76  
Popular Photography Contest ..... 72

79 Reeves Soundcraft Corp. .... 72  
66 Rek-O-Kut Company Inc. .... 8  
96 Rider Publisher, Inc., John F. .... 79  
91 Roberts Electronics Inc. .... 56

29 Scott Inc., H. H. .... 22  
30 Sherwood Electronic Labs. Inc. .... 47  
48 Stereo Exchange ..... 70  
97 Stephens Inc. .... 7  
98 Stromberg Carlson ..... 14  
33 Superscope Inc. .... 6

92 Ultron Co. .... 67  
34 University Loudspeakers ..... 3rd Cover

38 Wellcor Inc. .... 73  
68 Westminster Records Co. .... 13

JUNE 1958

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37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80	81	82	83	84
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# THE FLIP SIDE



By Oliver P. Ferrell, Editor

## PSEUDO OR SEMI-STEREO?

• Is, or is there not, a big market for the company that has developed a semi-stereophonic device to enhance all monaural recordings? At least five manufacturers are asking themselves this question. Currently under examination by the staff of *HiFi & MUSIC REVIEW* are four of the five proposed methods. "Pseudo-stereo" is probably a misnomer for these units and to some extent we prefer the phrase "semi-stereo." Meanwhile, listeners using stereo cartridges are reveling in the astonishing sound they get from monaural discs played through a two-channel stereo system. David Hall, of our staff, will elaborate on semi-stereo in the August issue.

## FULL-RANGE ELECTROSTATIC SPEAKER

• Earlier statements in this column notwithstanding, there is evidence of a breakthrough enabling the manufacture of a full-range electrostatic speaker. Art Janszen, whose products are marketed through Neshaminy Electronics, has reportedly discovered a new solution to the problem of adequate bass note reproduction—without adding a cone-type woofer. Described as medium size and reasonably priced, the full-range electrostatic is reported to provide room filling volume down to about 50 cycles. A spokesman for Neshaminy (JansZen) says it will be available in early Fall.

## TRANSISTORS AND SERVO HI-FI

• There have been occasional glimpses within recent months of an unusual amplifier/speaker combination (called the "Integrand") which have whetted appetites of hi-fi enthusiasts. Combining transistorized amplifiers and servo-mechanical principles, this unit should be—according to theory—a fabulous performer. Engineers say that the Integrand will self-correct for room acoustic and inherent loudspeaker defects. Exhibited at the Los Angeles High Fidelity show, it attracted critical rave reviews. Not on the market at this writing, but worth watching—and hearing—the "Integrand."

## ONE READER'S SURVEY

• A few weeks ago, a reader of *HiFi & MUSIC REVIEW*, Kenneth J. Asten, brought to my attention the results of his private survey on high fidelity equipment. Since it was made in Canada, Mr. Asten being a resident of Pointe Claire, I was intrigued as to whether tastes would be similar to those in the States. By and large, they were and confirmed a number of suspected American trends. As these figures may be of interest to many readers, I have abstracted below some of the most pertinent material.

*Speakers and Enclosures:* Those surveyed pictured the speaker as the weakest link in the entire system. Four times as many thought of it in this light, as did those objecting to poor quality recordings. Others felt strongly about cartridges, room acoustics, turntables, and not too surprising, the human ear. . . . Mr. Asten found resistance to buying completely assembled speaker and enclosure combinations. Some 72% reported assembling speakers

into enclosures of their own choice. As far as types of enclosures are concerned, the bass reflex was most popular (29%), followed by the folded horn (26%), and infinite baffle (16%).

*Turntables, Changers and Cartridges:* Playback systems featuring independent turntable and tone arm systems were used by 59% of those surveyed; compared to 41% for those with record changers of all types. Crystal and ceramic cartridges ran a very poor second to magnetic reluctance-type cartridges (over 80%).

*Preamplifiers and Amplifiers:* Some 57% of those surveyed used amplifiers with ratings between 10 and 20 watts output. 21% used amplifiers with ratings above 20 watts and another 20% with ratings less than 10 watts. Assembling one or more amplifier kits (all American—there were no amplifier kits available from England) occupied the time of 76% of the sample group.

*Tape Recorders:* Less than one-tenth (9%) of the group owned a tape recorder, but 78% of the group answering "no" to the ownership question indicated that they intended to eventually buy a recorder. Price appeared to be the limiting factor to increased sales.

*Tuners:* Approximately 59% of the group had either an AM or FM tuner.

*General:* Median age found by Mr. Asten was 33 years. Some 35% of those surveyed played a musical instrument and 67% regularly read various hi-fi magazines. But, probably most interesting, high fidelity is not a passing fancy, 96% thought it would be going strong (and they along with it) for another ten years.

## NEXT MONTH

• Our high fidelity equipment writers have two interesting articles scheduled for the July issue. One of them is designed to answer a lot of questions about British loudspeakers. Utilizing huge powerful magnets for increased efficiency and unusual cone material (some are thin metal), they have long been considered very high quality products. The second article is titled "The Silent Partners" and is the first section of a new series discussing turntables, tone arms and amplifiers. Turntables come up for examination in July. Look for the latest information on electronic belt and rim drive mechanisms in this article.

• A coast to coast exploration of jazz is Nat Hentoff's topic for the July issue. Nat is one of those people who's not thoroughly convinced that jazz came from New Orleans (only) and that there is such a big difference in west vs. east coast styles. . . . The new record releases by Camden of material on Caruso, Galli-Curci and John McCormack will be discussed by George Jellinek, while Richard Franko Goldman will delve in the Vox "Spotlight" series. . . . Pierre Monteux appears on the cover and the story inside tells of his Maine backwoods school for young conductors. . . . Wally Robinson will also be telling us about the so-called "Lost Art" of the record covers. Wally has some interesting views about record covers and poses the question of why hide all that superior color photography?

Look for the July issue—on the stands Tuesday, June 24th.

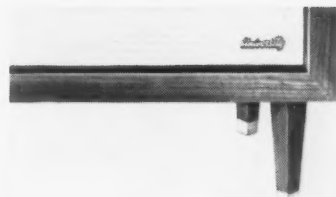
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UNIVERSITY INTRODUCES A VERSATILE NEW HIGH FIDELITY LOWBOY...

# The Debonaire



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MODERN decor is accommodated by adjustment of the legs to this triangular position.



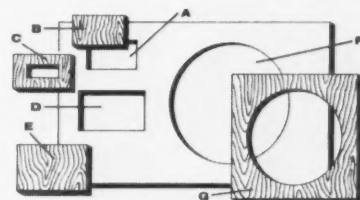
TRADITIONAL decor is accommodated when the legs are set "flat" in this position.

## BRILLIANT NEW SYSTEMS AND ENCLOSURE

**EN-1215 DEBONAIRE ENCLOSURE** Designed for full-range reproduction, the EN-1215 DEBONAIRE enclosure employs the phase inversion principle to augment low frequency response. For versatility, it integrates direct radiation principles to permit using a wide variety of extended range speakers and 2- and 3-way Diffaxials. The versatile baffle board arrangements accommodate the many multi-speaker systems that may be developed with P.S.E.—University's Progressive Speaker Expansion plan. P.S.E. enables you to start modestly with an extended range speaker for immediate listening satisfaction and build up at your own pace to any one of a number of magnificent sounding speaker systems.

**MODEL S-3 DEBONAIRE-12 SYSTEM** This system, employing the same 3-way system components so successfully used in the University SENIOR, now makes this highly popular combination available to music lovers in both corner (SENIOR) and lowboy (DEBONAIRE) form. The basic C-12W 12" woofer (less frequency limiter) is ideally suited to the EN-1215 enclosure, reproducing deep bass tones cleanly and efficiently. Mid-range is covered by the new, improved H-600 "reciprocating-flare" horn with T-30 driver; treble range by the UXT-5 Super Tweeter clear out to 17,500 cps. The N-3 Acoustic Baton 3-way network crosses over at 700 cps for mid-range, 5000 cps for treble. PRESENCE and BRILLIANCE balance controls provide optimum adjustment to room acoustics and personal taste.

**MODEL S-4 DEBONAIRE-15 SYSTEM** An excellent three-element system with a unique approach to mid-range reproduction is achieved in this version of the DEBONAIRE. A 2-way 15" Diffaxial, the Diffuscone-15, is employed together with the new H-600 horn and new Hypersonic T-50 driver. The H-600, with hemispherical diffraction added, complements perfectly the T-50 driver to cover the mid and high ranges from 700 cps crossover to inaudibility. The Diffuscone-15 provides superior bass response to about 1000 cps where its multi-sectional Diffuscone element takes over for mid and high frequency response. With thus both the Diffuscone element and the horn/driver combination providing wide-angle response of the mid-range, this three-element system results in an expansion of spatial separation and an exciting blend of reed and woodwind mellowness (from the Diffuscone element) with the brightness of the brass (from the horn/driver). A balance control adjusts the system to room acoustics and personal taste.



### EN-1215 BAFFLE BOARD AND ADAPTERS

- A—Hole for tweeter Model HF-206 or 4401.
- B—Adapter blank to close hole A when tweeter not used.
- C—Adapter for Model UXT-5 tweeter.
- D—Hole for mid-range (Model H-600 horn).
- E—Adapter blank to close hole D when mid-range unit not used.
- F—Hole for Diffaxial Models 315-C, 6303, Diffuscone-15; woofer Models C-15W, C-63W.
- G—12" adapter (supplied) for Diffaxial Models 312, UXC-123; Coaxial Models 6201, Diffuscone-12, UXC-122 or Model 6200; C-12W woofer.

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Finish	EN-1215	S-3	S-4
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See and hear Bogen's new RB115 and you know something *important* has happened in high fidelity. Not only striking high style—itsself an exciting departure in component design. But, above all, magnificent *sound* never before obtainable in a receiver of this size. On a single compact chassis, the RB115 combines radiation-proof superheterodyne tuner, 15-watt power amplifier and complete preamplifier. Note that rare combination of sensitivity and selectivity on both AM and FM! The RB115 provides inputs for tape recorder, phonograph and other sources . . . gives you flexible control of loudness, speaker selection, scratch and rumble. And the best news of all! Chassis price: \$149.50. (Zone 2: \$151.81). Pearl Gray Enclosure: \$7.50. (Zone 2: \$7.86).

### SPECIFICATIONS

Response: 20 - 20,000 cps  $\pm$  1 db. Frequency Range: FM: 88 - 108 mc; AM: 520 - 1640 kc. Power Output: 15 watts at less than 2% distortion. Sensitivity: FM: 7  $\mu$  v for 30 db quieting; AM: 5  $\mu$  v for 20 db s/n. Selectivity: FM: 180 kc, 6 db; AM: 8 kc, 6 db. Controls (9): Volume, Bass, Treble, Selector (with 3 equalization positions), Lo Filter, Hi Filter, Loudness Switch, Speaker Selector, Tuning.

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